

# THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

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PHOTOGRAPHED BY F. HOLLYER, LONDON.

"NIGHT AND HER CHILD, SLEEP." LEAD-PENCIL DRAWING BY SIMEON SOLOMON.

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## MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?  
 Don John.—Sir, they are spoken, and these things are true.  
 —Much Ado About Nothing.



THE opposition to the re-election of the Secretary of the Board of Trustees of The Metropolitan Museum resulted in his favor by a vote of 11 to 7. Mr. Marquand, who has always stood by his unpopular associate, undoubtedly saved him this time by threatening to resign the Presidency unless Colonel di Cesnola was re-elected. It is significant that among those who recorded their votes against the latter was Mr. Joseph H. Choate, who probably knows his former client better now than he did when he defended him in the libel suit brought by the late Mr. Feuardent, although Mr. De Forest is quoted as saying

"The objection to Mr. di Cesnola is not based on the Feuardent charges, nor does it rest on any single fact, much less on any mere personal difficulty. It is because, in the judgment of those who have reached this conclusion, the museum cannot, so long as his official relations to it continue, maintain those relations with other museums at home and abroad, and with the art and scientific public, not to speak of the general public, which are important to its growth and influence. That this should be so they regret, but they cannot shut their eyes to the fact that it is so."

Under the circumstances, one would naturally suppose that any self-respecting man would at once resign. But this is not Colonel Di Cesnola's way of looking at the matter. It is a question of revenue. He makes a personal issue of it, and, with the weapons of a ward politician, he proceeds to attack the gentlemen who have opposed him. He writes to Professor Ware, with whom he has had a personal misunderstanding, that the Professor himself was not properly elected and therefore had no right to vote. Other trustees who opposed him, he tells the reporters, were disqualified to vote because they had failed to attend a certain number of consecutive meetings. All this, of course, seems very characteristic to those who really understand the Colonel; but it appears only just to have opened the eyes of some of his former champions among the trustees of the Museum. It is probable that if a new election were held to-morrow, he would be ousted altogether. The President especially, it is understood, is surprised and indignant at what he has heard of the treatment of the distinguished professor of Columbia College.

SILENT criticism, after all, is the most crushing. This was felt acutely by a New York gentleman lately who invited some friends and a connoisseur from abroad to view his art possessions. Picture after picture was passed, with many encouraging smiles on the part of the host, but without a word in response from the distinguished guest. So painful became the tension, I am told, that it was a positive relief to every one when the party broke up.

As might have been expected, some amazing "old masters" came to light at the recent loan "Exhibition of Madonnas," held at the Durand-Ruel galleries, under the auspices of "The Little Mothers." When it can be said with truth that, commercially considered, the hundred or more steel and wood engravings that were shown were more valuable than the seventy old paintings, bearing, among other famous names, those of Memling, Giulio Romano, Andrea del Sarto, Tiepolo, and Vanloo, it is easy to guess how widespread is the fatuous complacency of our owners of "old masters." Among the exhibitors of doubtful treasures were New Yorkers whose good faith cannot be doubted, whatever one may think of their critical judgment; and, as usual at such exhibitions, the best of the old paintings were lent by persons possessed of both taste and art knowledge, who cautiously attributed their possessions to "schools," rather than to individuals.

In cataloguing the paintings, Miss Frances Virginia Stevens, who managed the exhibition, naturally modified some of the more preposterous claims of authorship by inserting the words "attributed to." By doing this in one instance, she brought down upon her head a storm of reproaches by the owner of a painting which he believed to be the work of Albert Dürer. In vain he was

assured, with the utmost courtesy, that at such an exhibition it could do no harm to his picture to say that it was "attributed to" Dürer, instead of plumpily crediting it to that master. He refused to be comforted. As I passed out of the gallery I remembered that, at the auction sale of "the Gerald E. Hart collection," only the evening before, an equally valuable panel, *duly credited* to Albert Dürer, brought just \$35, and I handed the marked catalogue to an attaché of the exhibition for the benefit of the noisy gentleman inside, that he might learn by it that merely saying that a picture is by this or that master does not affect its actual value.

THERE is an interesting parallel in the case of these two pictures. A more or less plausible story goes with each. That each "came out of a nobleman's collection" goes without saying. However much, as true Americans, we all must hate the effete aristocracies of Europe, it must be admitted that in the buying and selling of old pictures we could not possibly get on without them. The masterpiece by Dürer sold for \$35 on the evening of March 7th was, according to the auctioneer's catalogue, "from the Duke of Tuscany collection," and the one in the "Exhibition of Madonnas," according to the owner's description of it in the catalogue, was "originally owned by the Colonna family." In the latter case, so that there might be no room for even the shadow of a doubt on this important point, the Colonna arms, emblazoned in relief in gilded plaster, were displayed upon the wall, above the frame. Probably they were "thrown in" by the seller of the picture as a sort of clincher to such valuable documentary evidence as is implied by the mysteriously illegible red seals, which, as usual with a masterpiece of this character that has passed through the hands of an Italian dealer, were found upon the back of the panel.

A SOMEWHAT new and decidedly suggestive feature of the catalogue of the collection of Mr. Gerald E. Hart, of Montreal, Canada, just referred to, were the many references to the various dealers from whom this gentleman made his purchases. Thus we read that the Dürer in question came from "Hawkins & Co., art dealers of Chicago," who also contributed (from "the Duke of Tuscany collection") a "Sunset in Holland," by Dirck Hals, which brought \$75. Mr. Hart appears to have tapped the prolific "Duke of Tuscany collection" through some other agency than that of Hawkins & Co., for that firm is not mentioned in the catalogue in connection with the Zampieri—"Glorification of the Virgin," which brought \$30, and the Vertanghen—"Stand of Fruit," sold for \$60.

MANY of the pictures had been bought in Montreal, and one must regret that the sale was not held there. Messrs. Scott & Co. no doubt would have been glad to buy back what they had sold Mr. Hart at an advance on the wretched prices the pictures realized here. Certainly the experiments in sending pictures for sale from Canada to New York so far have not been successful. Montreal would seem, too, to be a better market than New York for Messrs. Wallis & Son, who are credited in the catalogue with selling Mr. Hart twenty-two of his pictures. These include two by Jan Fyt, which brought respectively \$105 and \$85 and a Backhuysen, \$42.50. By English painters, a Morland brought \$325, a Cotman, \$95, a Müller, \$100, a Godfrey Kneller, \$170, a study by Joshua Reynolds, \$27.50, a Constable, \$170, a David Wilkie, \$145, a John Gilbert, \$65, and a Sidney Cooper, \$350. The "Cooper" was painted more than half a century ago, and is certainly better than anything I have seen of his painted during the past quarter of a century. The twenty-two pictures and studies sold to Mr. Hart by Wallis & Son brought only \$2100. The whole 117 pictures brought only a trifle over \$6000. It is true that some of them were very small and few of them were very good.

THESE figures are interesting when one recalls the angry letter from the Messrs. Scott that was published in the February number of The Art Amateur, objecting to my estimate of the old English pictures sent by them and by Messrs. Wallis & Son to the Lotos Club exhibition. Up to the time of receiving this communication, by the way, I had not mentioned either firm by name. "In belittling these paintings you cast discredit on two of the oldest and most respectable picture dealers in London," wrote Messrs. Scott. By the auction test, then, the logical inference would be that New York picture-buyers dis-

credited them too. But this was not necessarily the case, nor do I think it so. It is true that the canvases attributed to Kneller, Reynolds, Constable, and Wilkie were no more representative of the famous painters to whom they were ascribed than were most of the old English paintings lent to the Lotos Club; but it is impossible to believe that Mr. Hart paid prices that would have justified him in expecting great results from this sale, forced by the insurance company which held the pictures as security on a loan. The company realized less than half the amount advanced on them.

CHARTRAIN's painting, at Knoedler's, of Madame Calvé as "Carmen," is a brilliant piece of work. The handsome brunette, dressed in pink, and with scarlet poppies in her corsage, wears flame-colored flowers in her blue-black hair, and her form is relieved against a dull blue background—a difficult scheme admirably carried out.

CLEVELAND, having of late developed a strong interest in art matters, is just now being exploited by the same kind of gentry who used to work the cities of St. Louis, Milwaukee, and Detroit, but no longer find them profitable. A notorious "Colonel" is said to have sold there lately \$75,000 worth of pictures.

IT ought to be stated that the success of the remarkable exhibition of artistic posters in Chicago, described elsewhere, was due wholly to the labors of Mrs. Isabel McDougall, The Art Amateur's esteemed correspondent in that city.

HAVING, as a standard for comparison, such a representative French comedy company as that at Abbey's Theatre, it is easy to understand at least the point of view of Mr. Febvre when he criticises certain American stage practices. "Madame Sans Gêne," with Madame Rejane in the title-role, has been as admirable in its way as any of the plays in which Sarah Bernhardt has figured in this country. Indeed, the present company is more satisfactory than any secured here to support that famous actress, because it is worthy of the "star"—indeed, each member of it is an artist. The play is perfectly set, making intelligible to many for the first time the true meaning of "Empire" costumes and "Empire" furnishing. In both one recognizes amazing talent on the part of the designer, emphasized by careful historical research. With his customary liberality, Mr. Abbey transferred bodily from Paris to his own theatre all the scenery and accessories.

YET one remembers in the United States, and under Mr. Abbey's own management, plays equally well mounted. It is not in this respect that M. Febvre would make a comparison to our disadvantage, although he might reasonably claim that a certain artistic reserve, felt amid all the richness of his mounting of "Madame Sans Gêne," would probably be lacking in any American representation of such a comedy. One point that may be conceded is that in an historical piece the players of no American or English stock company could be found to wear the clothes of a past century with the naturalness of this admirable French company. Down even to that of the least important of the supernumeraries in the play, every part is dressed and acted to the very life.

AKIN to the presumption that a painting must be valuable because its authorship may reasonably be assigned to a famous artist is the presumption, hardly less fatuous, that a painting must be a good, or at least a genuine example of the artist whose name it bears because it has been owned by one of "the oldest and most reputable dealers." There is more than one reason why this need not be so. An old and reputable dealer may have for sale not merely inferior or poorly preserved examples of great painters, but even clever imitations by their pupils, and yet not risk his good name by selling them; for there have been no artists, however great, who have not painted canvases unworthy of their reputations—indeed, as a rule, the greater the artist the more unequal has been his work—and many of the old masters had followers whose best work was so nearly equal to the masters' average productions that it is difficult sometimes even for experts to decide between them. But the honest dealer, of course, will regulate his prices according to the thing he sells; he has all kinds of customers, and,



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under obvious restrictions, it is his business to find pictures to suit the purse and tastes of each.

SOMETIMES a dealer takes in exchange, or in part payment for an important purchase, paintings that his client, for sufficient reasons, is anxious to weed from his gallery. Many of these, sooner or later, find their way to the auction-room, and appear in the catalogue with literally true, but yet misleading pedigrees. For this, among other reasons, the precedent set in the catalogue of the Gerald E. Hart sale, naming in most cases the dealers from whom the pictures were purchased by the seller, may prove less advantageous to the public than at first blush would seem probable. Generally, connoisseurs who dispose of their weeding in this way try to keep the matter secret. This is particularly the case in regard to foreign private galleries. But sooner or later—perhaps only after the death of the original parties to the bargain—the fact oozes out that the pictures formerly belonged to this or that nobleman, and the temptation to take advantage of it seems too great to be resisted. Appealed to directly, the original owner—if he vouchsafed an answer at all—of course would not deny that they had been in his collection, no matter what reason he may have had for parting with them.

It often happens that a reputable dealer sells, at a moderate price, a painting which he only claims to be "of the school of," let us say, Rembrandt, Van Ostade, or Rubens; but the buyer, as soon as he gets possession, puts on a label boldly assigning the work to the master himself, and justifies the substitution, perhaps, by "discovering" the desired signature or monogram. A flagrant instance of this kind came to my knowledge not long ago; the worst of it was that the owner bragged that he had bought the painting of a certain noted firm, but did not mention the honest representations under which the sale had been made.

A VERY notable collection of objects of art, but one more talked about than known, is that of Mr. Benjamin Altman. Like the true amateur that he is, this gentleman, in his luxurious apartment in The Madison, really lives with his treasures, and so little does he court the publicity that their possession well might bring him, that the few notes I am about to make concerning them will be, I believe, the first that have appeared in print. To persons informed in art matters, however, it can be no secret that it was for Mr. Altman that Duveen paid the great price at the Spitzer sale for the marvellous collection of Italian and German Renaissance objects of rock-crystal, with their exquisitely wrought enamel enrichments. In a general way, it is known that he owns some remarkably fine single-color porcelains, but I venture to say that an exhibition of his cabinet of reds would, as a whole, be a revelation to connoisseurs. Only in the great Walters collection have I seen its equal, although, of course, pieces of unsurpassed excellence are owned by Mr. Henry O. Havemeyer and Mr. Graves. The famous rich, ruby "Barlow vase" is the crown of the Altman reds. I saw it first in Mr. Barlow's house, and admired it greatly; it looks now much more brilliant than it did then. A fascinating array of small peach-blow amphoræ, terminating in a slender ashes-of-roses vase of exquisite delicacy, represent the other end of the scale of the "famille rouge." At the present time I can merely allude to the stately "black hawthorn"—really peony decoration on a mirror-black ground; the superb deep "blue hawthorn" (plum blossom) jar, with its own cover, rivaling in beauty the famous "Blenheim;" the big vase of apple green, and the fine turquoise vase, with its squirming dragon incised decoration. Nor can I linger as I would like to do over the large white bottle with unctuous glaze covering a spirited five-clawed dragon; the dead white vase, whose level surface is broken by raised conventional designs, and the exquisitely translucent egg-shell bowl of finest paste and pure milk-white glaze. Mr. Altman also owns the Mary J. Morgan collection of porcelain, jade, and agate snuff-bottles, which he has wisely weeded, Greek vases and terra-cottas, and well-selected examples of American and foreign artists, which I hope to describe on some future occasion.

It is about time that a check were put on the designs of certain ambitious New Yorkers who, posing as "art patrons," merely seek to advertise themselves and their wares. The social organizations to which they happen to belong usually suffer by their pernicious activity.

MONTAGUE MARKS.

#### THE EDWARD MANET EXHIBITION.

AMONG the benefits which we may expect from the abandonment of the absurd duties on works of art is a series of international loan exhibitions. The first to require notice is that of the works of Edward Manet at the Durand-Ruel galleries. Most of the paintings are owned in France, and are to be returned there. The splendid "Still-Life" owned by Mr. Huntington may, however, be taken as a point of departure in reviewing the exhibition. It was painted in 1865, and shows that already, at that early date, Manet was a consummate master of his craft. Nothing can be more commonplace than the subject. The picture represents half a salmon and some lemons on a white table-cloth. But there is nothing common about the painting. From this to the "14 Juillet," a view up a Paris street in sunlight on the anniversary of the taking of the Bastille, painted in 1878, there is a long distance, yet it is easy to see the qualities of the one painting in the other. In "14 Juillet," aside from the few figures in the street and the multitude of tri-colored flags, form has been reduced to its simplest elements. The houses are well in perspective, but they are mere painted blocks. But, on the other hand, this is a wonderful study of sunlight. In the earlier picture, again, it is the feeling for light and for the systematic simplification of form that distinguishes Manet's work from a good Courbet. In one of his religious paintings, the "Christ aux Anges," the simplified treatment of the arms of the dead Christ, modelled in broad, almost flat planes, sharply defined by the swollen veins, gives one, at first, a disagreeable impression, which, however, soon passes away. One cannot but compare the grave and reverent feeling shown in this picture and in the "Flagellation" with the flippant productions of certain living painters who have recently attacked sacred subjects for no other purpose than to gain a little temporary notoriety, and wish that these latter would try to bear in mind the sort of art that theirs is necessarily measured against. A dwarf who stands up beside a giant can expect nothing better than to be ridiculed. One of the most brilliant of impressions is the "View of Venice"—that is, of a typical bit of Venice, all drab houses and blue canal, with a black gondola floating past, seen between two bunches of tall blue and white posts. Among the portraits we noticed that of the late Mme. Berthe Morisot, sister-in-law of the painter and a charming artist herself, whose death occurred only a few days ago. Among the other pictures to remember were the "Déjeuner dans l'Atelier," the "Danseurs Espagnols," the portrait of Henri Rochefort, and the portraits of the actors Faure and Rouvière, both in the character of Hamlet.

#### MINOR EXHIBITIONS.

THE exhibition of a collection of water-color drawings by Mr. John La Farge at the Durand-Ruel galleries, previous to their shipment to Paris, where they are to be shown in a special room at the Champ de Mars, afforded the best opportunity that the New York public has yet had of judging of the artist's ability as a water-colorist. For many years he has been known chiefly as a decorator, and particularly as a designer in stained glass; but few painters in water-colors have shown a greater mastery of the medium, and no one has used it to better advantage. Whether judged by his large decorative work or by these small studies, several of which are finished with the delicacy of miniatures, La Farge must be accounted a great colorist, one of the few with whom the gift is an intellectual rather than a merely sensuous endowment. The difference is of the same nature as that between a great composer and a musician capable at most of inventing an "arrangement." It was, perhaps, best seen in the present collection in some of his flower pieces, notably a painting of roses and camellias in a Japanese water-bucket; but it was evident, more or less, in almost every picture. About one fourth of the paintings shown were of Japanese subjects—views of Fuji and of the Nikko mountains, drawings of masked and gorgeously attired dancers, of an old priest basking in the sun on his veranda, of peasants and pack-horses, of gilded and lacquered gateways, the colossal Buddha at Vamakura, temple courts and fonts at Nikko. The majority of the remainder were studies in Tahiti, Hawaii, and Samoa. Among the most interesting, both as to subject and artistically, were many drawings of native Samoan and Tahitian dancers, in which the brown skins of the dancers, their kilts of green leaves, and necklaces of red fruits come out vividly

against masses of tropical foliage, the dusky recesses of the huts or shifting tints of sky and sea. La Farge may be said to have discovered the Pacific, in an artistic sense, and we may expect a rush of painters in that direction. We cannot hope, however, that many will bring away as valuable "records of travel," as these studies are modestly entitled.

VERY different in intention are the works of Mr. P. Marcus-Simons, which were shown at Avery's galleries. These are records of dreams of things, such as have no real existence even in the South Seas. The painter is one of the most interesting of the new sect or coterie of the Symbolists, who, tired of a meaningless and often merely mechanical realism, have rushed to the opposite extreme, and paint not the ideal, but the fantastic. Mr. Simons, however, offers the excuse—always satisfactory—of success. His works are brilliant and tasteful decorations, with just that dash of imagination that is required to give them a higher significance. The ideas that they "symbolize" are, doubtless, very slight, mere echoes of echoes, and the painting is correspondingly slight and indefinite; but make-belief is sometimes better than no belief, and the pictures are, at the least, charming arabesques of color and movement. The painter's success is due in large part to the strict training that he has had under Vibert; but the artists that he most resembles are Turner and Monticelli. "Symbolism" as so far known to us is only a passing fashion, and has its place mainly in book illustration; but Mr. Simons has ability, and may develop out of it something of a serious nature.

AT Boussod, Valadon & Co.'s Gallery on Fifth Avenue there has been seen a representative collection of modern Dutch water-colors, the works of the Society of Painters in Water-Colors, of Holland, which has Mr. Josef Israels at its head, and Messrs. Blommers, Van Essen, Haverman, Ter Meulen, Kever, Mesdag, W. Maris, and Ph. Zileken among its members. The marked characteristics of the school are already pretty well known—its fondness for low color, diffused light, delicate modelling, balanced compositions. It is the only national school of the present day which holds its own, as a school, against the French. We have in preparation a series of illustrated monograms on its principal members, including several of those represented in the exhibition, and will therefore restrict ourselves at present to noting, with pleasure, the appearance of new personalities in Mr. Isaac Israels, son of the president of the society, who has two charming pastels; Mr. Jan Van Essen, who sends a magnificent drawing, "A Lion," and Mr. G. H. Breitner, whose street scene, "Evening in Amsterdam," has a wonderful amount of vitality in it.

A SMALL but interesting collection of portraits by Mr. Frank Fowler was exhibited at Knoedler's Gallery. Our readers are familiar with Mr. Fowler's ideas about painting through his contributions to The Art Amateur. His style displays a rare union of strength and refinement. Two of the portraits at Knoedler's were of gentlemen, four of the opposite sex, and they showed a marked progression toward a clear and brilliant palette, from the portrait of Mrs. Fowler, painted in the low key of color, fashionable some ten or fifteen years ago, to the pure tones of the more recent portraits. It is noticeable, above all, that the artist has not found it necessary to sacrifice form in order to gain in light. His latest portraits are as well drawn and as forcibly modelled as his earlier ones.

MR. J. ALDEN WEIR'S EXHIBITION at Wunderlich's Gallery included a number of ingenious attempts to demonstrate the essential nature of work in pastels, lead-pencil, etching, and India ink brush work with the point, in the manner of the quill pen. Taking the opposite line from those who try to make pen drawings look like wood-cuts, and water-colors like paintings in oils, Mr. Weir has aimed to use each medium for the purpose for which it is specially suited, and for that only. His lead-pencil studies and his etchings are carefully drawn and well modelled, the former in the half lights, the latter in the shadows. His brush point work gives the texture of foliage in broad noonday sun. His pastels are suggestions of color. But it does not appear to us that by narrowing his objective he has gone any farther in any particular direction. The sum total of his gifts is a very respectable quantity, but it does not amount to much when divided by four. Still his portraits and his "Sulby Glen," among the etchings, his "Hill Top"



and "Edge of the Woods," among the brush drawings, and his hints of wharf and sea-coast subjects in pastels are clever and technically interesting.

AMONG the most attractive of the smaller exhibitions of the month was that of Mr. J. J. Redmond and Mrs. F. V. Redmond at Klackner's Gallery. The work of the former included a number of brilliant and graceful studies and portraits in pastels, and many water-colors of scenes in Holland. Among the former we were especially pleased with "A Fair Caller," a charming portrait of a young woman in blue cloak trimmed with black fur, making an effective contrast with the greenish portière that serves for background. As studies of the partly draped model, "Repose" and "Youth" were remarkable for their exquisite flesh tints, supported by cleverly harmonized or contrasted colors in the background, such as cushions of yellow silk and draperies of pale citron, sage green or dark green, all favorable colors to a fresh and brilliant complexion. Mr. Redmond is a master of pastels and of the figure. Of his water-colors, the best are of architectural subjects, such as his "Belfry of Bruges," "Old Tower in Rothenburg," and "Cloister Mill, Germany." Mrs. Redmond's pastels and water-colors of flowers and still-life are superb. Her "Study of Reflections," of a blue glass jar on a white dish, with a pink rose introduced for contrast; her "Dutch Begonias," with a green glazed jar, and her "Still-Life," a brass lantern and a copper cup, are full of splendid color. In a few weeks these clever artists will leave for Europe on a sketching tour, and they offer to take with them a few pupils.

IN the Durand-Ruel galleries during March were shown a number of water-colors and an oil painting, "A Winter Evening," by Mr. William A. Coffin. The "Winter Evening" is a fine study of a yellow and gray after-sunset sky above an undulating Pennsylvania landscape under snow and darkened by the approach of night. The water-colors, most of them of Paris or London scenes, show the same results of careful study of cloud-form and of effects of light and atmosphere as the artist's pictures in oils, but look to be a little more labored. Among the most successful, to our thinking, were the "Foggy Evening in London," "The Pont Royal—The Seine Frozen Over," and "Nine o'Clock—Paris Boulevards."

#### A CHICAGO EXHIBITION OF POSTERS.

AN unusually complete exhibition of posters was held by The Chicago Evening Post in that city during the first two weeks of March. Chéret was represented by seventy examples, starting with a tiny calendar, designed twenty years ago for Rimmel, and culminating in the explosion of mirth which announced the carnival ball of '94. His progress could be pretty effectually traced from the tight, labored advertisement of an automatic roasting-oven through the period of toned backgrounds, best exemplified in his "Œuvres de Rabelais," down, or rather up, to his latest triumphs of color and "Cascades of Clowns." The pretty head of a Parisienne, designed for an exhibition of black and white, is one of his most charming sheets. This hung appropriately in a room given up to black and white "affaires." With it one noted Claitin's "Ode Triumphale;" some dignified announcements of exhibitions, and several of Willette's best drawings, "in which," an English critic truly remarks, "there is nearly always a tinge of bitterness in spite of their delightful grace." In the anti-Semite election proclamation bitterness predominates. Kenyon Cox's torch-bearer on a black ground was the most important American work shown, but there were numerous small advertisements of current literature by Birch, Gibson, Edwards, and others quite charming in their way. Bradley, of Chicago, stands at the head of the list with some admirable and varied cover designs. One for "The Chap Book" was of a Florentine youth and maiden reading amid effectively disposed foliage, being especially winning. In the small gallery allotted to American work, the mediæval maidens of Louis J. Rhead, the extremely up-to-date young men and women set forth by Penfield, and Bradley's decorative jumbles did much to raise the general average. Nearly all of the theatrical posters showed technical skill in lithography, which might achieve great things if guided by artistic knowledge instead of expending itself on the copying of colored photographs. "The New Boy," a caroty, freckled youngster, grinning infectious-

ly on a blue background, was by far the best of them, with the possible exception of Bradley's big "Masqueraders." Some lively "Black Crook" pictures are bare-faced piracies from Chéret. In the two remaining rooms a thin sprinkling of Beardsley and Dudley Hardy scarcely diluted the prevalent Gallicisms. All the old favorites and many new ones were shown—the red "Gaiety Girl" dancing wildly; the white one dancing demurely; Grasset's delightful sentimental 1830 lady of the "Librairie Romantique;" Mucha's exquisite blue-and-gold Bernhardt as "Gismonda;" Steinlen's famous cats; Laubrec's abominably clever "Reine de José;" de Farre's "Paris Almanack" and "Salon des Cent," colored like a handful of spring blossoms; Ibels's burly "Mevisto," and many others.

A small display of original designs placed in one of the Chéret rooms stood the test of his defiant colors nobly. "Aetna Dynamite" has been glorified explosively by Edward Penfield and in a more sober, mystic manner by T. B. Meteyard. The recent union of The Chicago Times and Herald gave occasion for a fantastic bridal conceit in red and black by W. W. Denslow; a delicate green-and-white arrangement of mermaids, fish, and submarine vegetation was signed H. O. Landers; a scarlet-gowned young woman with a dog, in swirls of white vapor, was by Ralph Meriman.

#### PAINTINGS BY EDWIN A. ABBEY.

THE simultaneous exhibition at the American Art Galleries of some one hundred and fifty works—drawings, illustrations, pictures, sculptures—by Jean François Raffaelli, the painter of the Paris boulevards and suburbs, and a smaller number of pastels and decorations by E. A. Abbey, has been one of the events of the season. Mr. Abbey's paintings include five of the series illustrating the Quest of the Holy Grail, which he has in hand for the Boston Public Library, the most important work that he has ever undertaken, and the successful performance of which seems likely to put an entirely new stamp upon his talent. It is already difficult to recognize in the bold and, in some respects, masterly compositions shown, the hand of the dainty designer of book illustrations. No two lines of work, we may say, can well be more antagonistic to one another. The successful illustrator seldom makes a successful decorator. It is plain, indeed, that Mr. Abbey has had much to unlearn. He has had to rid himself of his peculiar and very graceful line, which served him equally well to lose a figure in the background or to render the precise shade of expression that he desired in its features. His knack of putting in suggestive blots of color, which looked well even when they did not mean much, has also gone; and his studies of English clowns and bumpkins, made for the purpose of illustrating Shakespeare, Herrick, and Goldsmith, have been considerably in his way in his present adventure. He has found it necessary to delineate everything sharply, to keep his masses of color within strict bounding lines, to oppose instead of blending them, and to try to idealize faces and figures instead of insisting upon some momentary comicality of action or expression. He has succeeded well, except in the last respect. His figures, though no longer comical, are not yet impressive.

But if the separate figures leave something to be desired, his grouping, especially in the two largest compositions, is really admirable. The story, though selected as the most widely known theme of romance, may be unfamiliar to some of our readers. It is the central legend of the group attached to the name of the British King Arthur, who, according to Professor Rhys, is to be looked upon as an historical personage of the sixth century. In the conception of the Grail, Celtic, Christian, and Pagan superstitions are mingled. It was said to be the vessel used at the Last Supper, and in which the blood of Christ was afterward received by Joseph of Arimathea. Only the holiest of each generation were permitted to see it. But, again, the sight of it was supposed to preserve the beholder alive without the need of food—a notion which turns up frequently in pagan folk-tales. To obtain the vision of the Grail was, therefore, the most important quest on which a knight could enter. It was fated that Sir Galahad was to be the deserving one, and it is his story that Mr. Abbey has pictured. A dish of emerald glass preserved in the Cathedral of Genoa is asserted, on the strength of ancient tradition, to be the actual Grail.

The paintings are of unequal size, that which comes first in the series being the smallest. In it an angel

holds the holy vessel, and his nurse, kneeling, holds up the child Galahad toward it. The background is blue and gold in a Byzantine pattern. The second picture shows the knight of Galahad by his father, Lancelot, before the altar of a small chapel decorated with barbaric paintings of the crucifixion. The third painting has already been exhibited at The World's Fair, and is one of the two most important of the series. It represents the coming of Galahad to King Arthur's court, led by the ghost of his ancestor, Joseph of Arimathea. On this occasion, in the legend, all the knights of the Round Table are fed from the Grail, but no one sees it, nor the angels who bring it. Mr. Abbey, however, by a happy license shows the circle of angels hovering over the heads of the seated knights, making a sort of frieze of white and gold around the hall. One of them lifts the covering from the Perilous Seat next the king's throne, in which no man but the "blameless knight" might sit. The composition is very long, filling all one wall of the gallery, and is crowded with figures, attired, for the most part, in bright colors; yet it holds together remarkably well. The fourth picture is intended as a companion piece to the second. The scene is that when, after the feast, the knights take the vow to depart on the quest for the Grail. They fill up the aisle of the small chapel with their spears and bannerets.

The legends are believed to have arisen, in the first place, in Wales and the counties bordering on it, to have been carried into Brittany, and from the Breton to have been translated into Norman-French. The Norman invaders carried them back into England in a new form; and from France, also, they spread into Germany and Italy. Thus there are many variants, each with its own coloring of time and place. In England, Sir Thomas Malory's "Morte d'Arthur" is a rather dry prose compendium of the principal French romances of the cycle. Tennyson has used it as the basis of his "Idylls of the King." Mr. Abbey does not in all respects follow Malory, but goes back for some of his incidents to the older French poem of Chretien de Troyes, and for costumes and accessories he goes yet farther back, to the period of the historic King Arthur. Accordingly, he does not present to us knights in plate armor and developed Gothic architecture, but with coats of chain mail and the barbaric Romanesque (using the word in its widest sense) of Northern Europe. He has made a moderate use of late Roman, Byzantine and Celtic ornaments which does not offend probability. The chances are, however, that the civilization of the time with which he deals was even ruder than he makes it appear. The last picture in the present series represents an adventure which Malory has not included in his compendium. Galahad arrives at the Castle of the Grail, which is variously spoken of as being in a "foreign country," in the Orient, and somewhere in Northwestern Europe within the circle of Celtic influences. Mr. Abbey, judging by the architectural style that he has adopted, places it in the East. Here a legendary king, differently named in different versions of the story, has remained alive, though severely wounded, since the time of Christ, owing to the neighborhood of the holy vessel. The artist shows him laid upon a Roman sarcophagus in the centre of his pillared hall. To the left stands Galahad, and behind him the courtiers and servants of the monarch, all, like him, under the spell of the Grail, which is borne in at the right in procession, along with other mystical emblems. Galahad should inquire the meaning of this allegory, but does not do so, relying on his own intelligence. Consequently he fails this time to attain the object of his quest. The Grail is carried by, but covered, and the procession disappears. The painter has introduced an uncommon effect of light in this large picture, daylight coming in through distant openings, the red light of torches, and a bluish radiance from the mystic chalice struggling for the mastery. The effect is very happily managed, and adds greatly to the impression produced by the picture. The remaining pictures will doubtless include the voyage of the knights in the ship built by King Solomon for the last of his kin, and the translation of Galahad, after he had seen the Grail, in the "City of Sarra," in Babylonia. It will be readily understood that the difficulties of the work have been doubled by the unfamiliar theme, acquaintance with which, on the part of the spectator, could not be taken for granted. Mr. Abbey has had to suggest, by means of selected episodes, the course of events the sequence of which is by no means clear in the legends themselves. We need hardly point out that the entire story, in its final form, is an allegory of the Christian sacrament.



## EXHIBITION OF THE WORK OF RAFFAELLI.

JEAN FRANÇOIS RAFFAELLI began his artistic career as an illustrator, and his best qualities still remain those of an illustrator. He is a painter of actual life, and in particular of action and character, the two elements by which principally art may suggest a story. The outer life of Paris, its streets, suburbs, cafés and theatres, has been his especial study, and no one has succeeded so well in rendering the atmosphere of the great city, its hurry and bustle, and the varied types of humanity that constitute its population. He is, in his way, an Impressionist, for he aims to convey the impression of the instant, received in a single rapid glance; but his "coup d'œil" is that of one who knows his subject, who detects at once its characteristic features, its special air, and that look of the passing moment which can never be found the second time.

The exhibition at The American Art Galleries consists in part of reproductions, among which are photographs of paintings, impressions of etchings, lithographs, and newspaper illustrations, to which we shall return. Among them is "Well, here Goes!" (blacksmiths drinking), which we reproduce on this page, and which is from a painting owned by a collector of Nantes, Mr. Fernand Crouan. Several bronze bas-reliefs in silhouette from wax models and a few other sculptures make it clear how little the artist depends upon color, though within bounds he has an excellent eye for color. The silhouettes are portraits of such subjects as "A Scissors-Grinder," "A Street-Cleaner," "The Toper," "A Ragpicker and his Dog," modelled in very low relief, and with the background cut away after the fashion of certain antique terra-cottas, leaving the figure and prominent accessories, such as a table or a tree, cleverly attached to one another and to the frame, so as to form all one casting. Among the sculptures in the round is a "Petit Bourgeois," a statuette in plaster, colored like bronze, which is a masterpiece of its kind. It makes an excellent rounded composition, like some Japanese netsukés, and it has something of their intelligent finish, every detail being wrought out to just that point beyond which it could not possibly be carried without taking from the general effect.

Turning to the paintings, the most important, or simple painting, is the large one called "Repose," the property of the Fairmount Park Association of Philadelphia. It is a study of a young woman, asleep, the novel which she has been reading lying beside her upon the bed. It is simply a "tour de force" in foreshortening, in values, lighting, and textures. The figure, though life size, occupies but little space in it; the arms, neck, and face alone are shown. It is largely a study of white bedclothes, which one might suppose the least interesting sort of still-life; yet to one who has ever made studies of drapery, it is so fascinating that he can hardly turn his eyes away from it. Very different is the other large painting of "M. Clémenceau Speaking at a Political Meeting." Everything is again of the size of life: M. Clémenceau, full length on the rough platform strewn with yellow sawdust, the reporters taking notes, the secretary at the red-covered table, the crowd in front and behind—every face a portrait, yet not a collection of portraits, but a crowd. It is only a big newspaper illustration, but with an amount of good work in it that justifies the size. More thoroughly characteristic than either of these is "On the Boulevard," a street scene so full of movement that it is difficult to conceive that the figures are really fixed upon the canvas. In front is a young woman in black walking costume, with a pink rose in her hat and a red parasol. The rest of the picture is simply

background to this figure, but a background as completely seen as and even more interesting than the figure itself. In fact, the picture offers a practical proof of a principle which some of the English pre-Raphaelites overstated and therefore failed to establish—that in near views and in ordinary states of the atmosphere what used to be called "aerial perspective" does not exist. If a painter at the beginning of this century had attempted this subject, he would probably divide up his background into a certain number of "planes," and would systematically lessen the intensity of hues and the sharpness of definition of objects from plane to plane, so that his distance—perhaps two blocks off—would be as blue and indefinite as a mountain range thirty miles away. His excuse was that this exaggeration was necessary; that otherwise the sensation of distance could not be given. The mistake of the pre-Raphaelites lay not in condemning the exaggeration, but

though it suggests much more than we have said. We must, at least, direct attention to such paintings of human character as "Vacation at Grandpa's," in which the old fellow, teased by the two children, glances through his half-shut eyes at an imaginary public, like a true Frenchman, who is always playing a part in some drama of his own invention. Among the portraits are many excellent types, one of which—that of the painter's daughter—shows that he can appreciate a rather delicate sort of childish beauty. The characteristic landscape of the outskirts of large towns, pretty much the same now everywhere, he shows in many of his paintings, with all its disorderly, mean, ugly and yet picturesque features—broken fences, rubbish heaps, unsavory factories, unwholesome tenements, ill-grown trees, unmended roads, weeds, mud, and litter. In New York he will find similar scenes in the heart of the city as well.

Our citizens should subscribe to have Raffaelli paint for them a picture of a New York East Side street three weeks after a heavy snowfall, and should hang it in the Mayor's office. Not that there is any taint of pessimism about him. On the contrary, he dwells by preference on the brighter side of humble life; and nothing can be more charming in its way than his "Grandfather," an old laborer with his grandchild sauntering along a dismal suburban road, happy in the possession of a clean shirt, a pipe, and a day's leisure. And he reproduces the exquisite silvery tone of spring days and the golden tone of autumn evenings which beautify the most wretched landscapes. But he cares little enough for mere prettiness; and in the characteristic preface to his catalogue preaches against "le trop joli dans l'art" with the fervor of a Puritan.

## A TALK BY MR. RAFFAELLI.

DESPITE his Italian name, Raffaelli was born in Paris in 1850, and is consequently now in the prime of life. When, a few days ago, seen at The American Art Galleries, he consented to give an informal talk on painting and illustrating to an audience of one, for the ultimate benefit of the readers of The Art Amateur. Having been asked to speak of his own career, he gave what amounts to a very brief sketch of it, digressing at every opportunity, but illustrating what he had to say by frequent references to his paintings, photographs, and prints in the galleries.

"I spent but three months at the School of Fine Arts," he began; "found that the method of teaching did not suit me, and have since had no master but nature and my own inclination. I painted from the start—badly, of course, at first, and in the taste of the day; then, dissatisfied with myself, travelled, searching a way, in England, Africa, Italy, Holland, Spain, seeing, as you may imagine, a great deal that was new to me; and, at last, returning to Paris, where my earliest impressions came back to me with the force of a new discovery, and I found that it was the life which had surrounded me from infancy that I was called upon to paint. That was the true beginning of my career. What went before is nothing."

Raffaelli went on to mention rapidly a few of his principal paintings, photographs or prints of which were in the galleries—"The Convalescent," a wounded soldier taking the air on a bench in a park in front of the hospital, the painting of which is in the Luxembourg Gallery; his portrait of the famous author, Edmond de Goncourt, his works in the museums of Nancy, Bezières, Nantes, Christiania in Norway, and others. That led him to speak of some of his works that are in America, especially the large painting called "Repose," belonging to the Fairmount Park Museum in Philadelphia, and others in private possession in that city. He pointed



"WELL, HERE GOES!" FROM THE PAINTING BY J. F. RAFFAELLI.

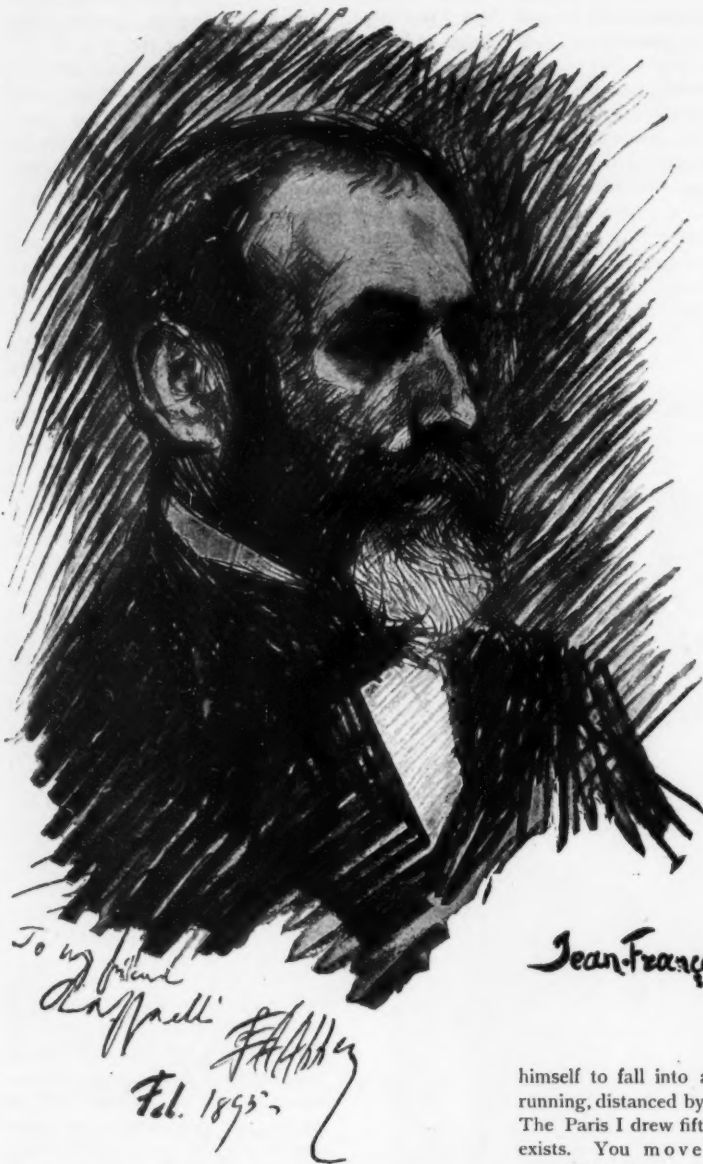
(SHOWN AT THE RECENT EXHIBITION, IN NEW YORK, OF HIS WORK.)

in giving up the problem. If the thing cannot be done, said they, then let it not be done. We will paint our backgrounds on the same plane as our foregrounds. With one or two exceptions, they did not see finely enough or did not paint well enough to observe the actual values. In Raffaelli's picture the difference in the intensity of tone between the young woman's dress and the coat of the newsboy at the next crossing is so slight as to be hardly perceptible at the first glance. The difference is still less between the figure in the foreground and other figures nearer to her; but the difference is there, and it accounts for much of the impression of actuality that the picture makes on one. The action of the figures, however, counts for a good deal, and their exact placing on the ground-plan for a good deal more. But we may observe that this accuracy is not photographic. The photograph shows only arrested action, and it does not observe relations. This painting is still art, for it retains the elements of choice and reflection which the pre-Raphaelites would eliminate altogether.

But we must not stay too long before one painting,

to the photographs of "On the Bench" and "A Sand Shoveller," owned by Mr. John G. Johnson; the "Salvation Army, London," belonging to Mr. P. A. B.

You perceive that I do not keep to a single manner of painting. A large picture, to be seen from a distance, is painted broadly; a small one is finished like a miniature.



Jean-François Raffaelli

Widener; "Trinity Church" and "Notre Dame," owned by Mr. Potter Palmer; "The Place de l'Opera," owned by Mr. D. W. Powers, and "An Old Couple without Children," belonging to Mr. W. L. Elkins. Returning to the "Repose," he said:

"That painting should have gained for me the medal of honor at the Universal Exhibition of 1889 but for the ungenerous conduct of Meissonier, who was president of the jury, and who, I have reason to believe, influenced several votes against me. Nevertheless, I lacked but one vote. Meissonier had been long the painter of history, and had identified himself with the empire. He was then anxious to add to his other distinctions that of being the painter of contemporary life and of the Second Republic, and he found that I stood in the way of that ambition. Consequently, he was not desirous to add to my reputation. I wrote him an open letter to the newspapers, to which he replied. But I did not get the medal."

Turning to the bronze panels in silhouette elsewhere described in *The Art Amateur*, he said that his object was to demonstrate the value of the line in bronze. In a bas-relief the outline is naturally more or less lost in the background; in these silhouettes, though finely modelled, it is the principal means of expression. They have been cast by the process of melting out the wax model, therefore each proof is unique. The bronze of the "Petit Bourgeois," of which only a plaster cast is shown, is in the possession of an amateur of Arras.

Of the large picture of "M. Clémenceau Speaking," he said: "The dim light is that of the circus in which the meetings were held. People paid only five cents to enter, and there was no gas. The picture was sketched out on the spot, and every head is a portrait—all notable persons, deputies, senators, journalists, and the like.

Nor do I confine myself to a single class of subjects. My subject is all Paris—its ancient monuments, its passing fashions, its suburbs, its poorest and most elegant quarters, in all seasons and under every effect of morning and evening light, of sun and storm, rain and snow. I aim to paint the beauty of Paris as well as its wretchedness. There is the 'Place de la Trinité,' one of the most fashionable parts of the city; there is the 'Young Woman at the Toilet,' a type of the elegant Parisienne. Perhaps I may paint something of New York. The city and its environs are full of fascinating subjects. But I do not come abroad to paint."

At the end the artist expressed his views about illustrating: "It is a fair way to begin, and there is a great demand for newspaper and book illustrations, and will be more and more. People find that they require the image as well as the letter. The young illustrator for the journals should never cease observing character. New types come to the surface and old ones disappear every few years; so that if he permits

sketching in many cases than black and white; and, in a few years, every newspaper will be printed in colors. Processes are always changing. The student should not trouble himself about them, but should keep to those that are entirely under his own control. My own experience has been mainly in etching in colors. The series of 'Types of the Common People,' done for Boussod, Valadon & Co., are entirely the work of my own hand. For each picture I etched in aquatint four or five color plates, blue, red, yellow, gray or the like, and an outline plate in black. But I now prefer to etch all with the point, in hatchings stronger or more delicate as may be required, and crossing one another in all directions, so as to produce in each part of the resulting impression that blending of colors that is needed to reproduce the natural tone. Something of the sort may also be done with the pen, using red, blue, and other colored inks, so as to be reproduced by photographic process; but the result cannot be so delicate as in etching. Still, if well done, it should be as superior to the photographic color work now coming into vogue as a good drawing is to an ordinary photograph, and for the same reason—because it would be wholly artistic, while the latter is wholly mechanical. There is, besides, the artistic poster to think of. In France, our men, of whom Cheret is the first, use lithography. They first make a large drawing in black upon the stone, and printing a few proofs, put in their large masses of color in flat tints, which are transferred to four or five other stones. They aim at distant effect—to be seen from the end of the street; and succeed so well that their posters constitute a sort of open-air exhibition, on view all the year round.

"In sketching a street view, my principal difficulty is to get at the same time the particular expression of each person passing, and the character of the crowd as a whole. For crowds have their characters as well as individuals. A crowd of stockbrokers has not the aspect of a crowd of laborers, and it is not enough to note the personal types of which each is composed; they come together differently, and form a different sort of mass. It is so in all other cases. A group of officers off duty holds itself together in a different way from a group of citizens; and you may tell farther off than you can distinguish details a throng of carriages from a lot of hackney coaches. But it is necessary to give individuals, too.

"Because of my cultivating this habit of observation, I suppose, some critics call me a philosopher. Well, there is no harm in that. But what I claim to be, and aim to be, is an artist; and I let my brush think."



"THE COBBLER." BY J. F. RAFFAELLI.

(SHOWN AT THE RECENT EXHIBITION, IN NEW YORK, OF HIS WORK.)





"ON THE BOULEVARD, PARIS." BRUSH AND PEN DRAWING BY J. F. RAFFAELLI.

(SHOWN AT THE RECENT EXHIBITION, IN NEW YORK, OF HIS WORK.)

## DRAWING FOR REPRODUCTION.

POINTS TO BE LEARNED BY THE YOUNG ILLUSTRATOR FROM THE WORK OF RAFFAELLI.

WHAT greater contrast could be afforded than is to be found in the illustrations supplied to *The Art Amateur* last month by Albert Lynch, and this month by Raffaelli? And the contrasts of the types portrayed by these two artists are not more striking than their technical methods in giving them expression. The work of both men shows very plainly that, useful implement as the pen is undoubtedly in the hand of the illustrator of to-day who draws for direct reproduction by the photographic processes, it is by no means the only one that can be used effectively for that purpose. Lead-

relying much more on line than on actual shading. In using the word *line*, I do not restrict the meaning of the term to mere *outline*; shadows and accents are often expressed by dots or extended spots, which elsewhere are made adequately to suggest folds, or cast shadows, or bits of color. In the women selling roses, note the black lines between the wicker-work of the basket; how admirably they give its construction; and who shall say that the flowers in it are drawn in outline? No better example of Raffaelli's method

for. In the Boulevard scene, by what witchery has this master produced the feeling of atmosphere and planes of aerial perspective, while neglecting all the technical



pencil, or lead-pencil reinforced by water-color washes, we saw last month was the favorite medium of Mr. Lynch; and now we see that crayon, or a quill pen, or a combination of both is used by Mr. Raffaelli by preference as a medium of expression in black-and-white. The lesson to be deduced from this is that an artist naturally finds the medium that is best suited to his individual work, and that, after all, in illustration, as in painting, the medium of expression is of very much less importance than the story that is to be told. We must be careful, then, not to overvalue mere technical skill. Important as it is to the average illustrator, the strong, individual artist will disregard all rules which may act as a check to the spontaneity of his expression. This is strikingly the case with Raffaelli. With his coarse or blunt implement he will tell us his story without a thought of the technical means he may employ to do so, and from his hand a few scratches and blots with a quill pen will give more feeling of color and atmosphere than any ordinary illustrator could convey with all his resources of line and tint. His free, dashing work strongly recalls to us that of Daumier and Gavarni, who could draw as well upon the stone as upon the boxwood, and were equally at home with the lithographic crayon and the pen—men who were too much interested in what they had to say to spend much time in thinking how they were to say it. In his keen grasp of character, he reminds us, too, of the late Charles Keene and the living Renouard; like them, he draws with something of the synthetic power of a Japanese artist—selecting at every turn, and

could be selected than these flowers; we can neither say that they are drawn in outline nor in light and shade. Lines, and absence of lines; spots that are forms, spots that are shadows, and spots that are colors—all go to make up the final effect. And it is the final effect that the artist cares for. It is the same with his faces. In some of his drawings we have the conventional outline; in a head now and then, we have modelling easily understood; but in such faces as that of "The Cobbler" and that of the street-hawker we have marks on the face that we should hesitate to call either outlines or shadows. They give the satisfactory result in suggesting form, character, expression, or age, and that is all we ask

methods usually employed by the pen draughtsman. Hold away from you this spirited drawing, and note the movement and bustle.

ERNEST KNAUFFT.





FAMILIAR STREET TYPES IN PARIS. PEN SKETCHES FROM LIFE BY J. F. RAFFAELLI.

(SHOWN AT THE RECENT EXHIBITION, IN NEW YORK, OF HIS WORK.)

## FLOWER DRAWING IN PEN-AND-INK.

## VII.—PANSIES.



F the many flowers useful to the student of pen-drawing, pansies probably offer the best opportunity for study of texture, form, and color. The odd and varied shapes in which these flowers grow, the velvety softness of the petals, and the variety of colors make the study of them, though difficult, unfailingly attractive. No flower more quickly awakens the student's interest, none at first seems to him more simple; and though his first attempts, instead of producing the desired result, may give studies of pansies with some hard or wooden qualities, and with stems like small match-sticks, yet there is something in the appealing little flower itself which drives away discouragement and makes one willing and anxious to try again.

Like the orchids, these flowers have something a little grotesque about them; but instead of the resemblance—to be found in the former—to spiders and butterflies, the pansy holds a more human aspect, and, as we know, its peculiar markings give frequent suggestions of a little face. So apparent is this, that it is almost to be regretted when, by the introduction of a real face, or the placing of a pansy head on a human body, as we sometimes see in humorous drawings, the quaintness of nature is transformed into an anomaly. It is difficult enough to give in illustrative work even a faint approach to the delicacy and beauty of these flowers; so that attempting to produce an effect which is untrue to nature would indeed be sinking to a lower level, and is a temptation which may well be avoided.

In studying these flowers, it will be better to take them individually first—the more simple ones being those which are white—and so involve less trouble with color-values. As we know by experience, the great secret in pen-drawing is "the knowledge of what to leave out," so a little practice with these will reveal the fact that every little veining and crinkle cannot be drawn, or the result will be a dark pansy instead of a white one. Rather must we, after making an accurate study in pencil of the outline of our flower, put on the paper, in ink, merely the largest and strongest shadows, keeping in mind that it is our wish to show a *white* flower, and that many of the faintest shadows are so delicate that an attempt to show them at all in so strong a medium as ink will necessarily give a value much deeper than the one we see in the pansy before us.

In rendering the edge of the white petals, unless there be a background, there must, of course, be an outline of some kind. This may be frequently broken. It may be made with several sketchy lines instead of one severe one; or if the drawing is not intended for reproduction, a single suggestive outline may be used. But for process work, it cannot be too frequently remarked that while a number of lines together will reproduce in proportion to the original sketch, a single pen-line will thicken always out of all proportion to the rest of the drawing. Unless, therefore, you are resigned to seeing the reproduction of your pen-drawing appear on the page with its delicacy gone and the single lines heavier than any others, avoid, as far as possible, all hard outlines.

Turning now to the pansies with more color in them, we may remember that with the best pen-work there can be but an intimation of the beauty before us; and in seeing these beautiful fawn colors and reddish browns, the brilliant yellows and deep purples, we must

be content if we can give such a hint of their values as shall make a pleasant and interesting suggestion.

The use of much solid black had best be avoided. Black ink in itself will never express the velvety quality of these darkest petals; and only by its occasional use, in contrast with lighter tones, can any idea of this quality be given.

Where the flower turns to the light, it will, perhaps, be advisable to show the texture by the general treatment, keeping the direction of line in the radiating direction of the petals. But if the flower be in shadow, it will be as well, and will certainly lend greater variety to the subject, to treat the petal simply as any other object in shadow, with a broad, flat tint of lines in what direction you will. Here may be borne in mind, too, the well-known fact that objects in shadow show less detail than those in light, for which reason all markings and variations in color should receive less attention in such cases than where the flower is more fully in the light.

The centre of the pansy, it may be noted, is always in shadow, and however bright it appears, it should have a tone over it, showing that the edges of the petals around it are in relief.

The pansy leaves are less interesting than those of many other plants, and it may be because the blossom has an exceptional interest that we do not oftener see the leaves in designs or studies of this flower. In consid-



DAFFODILS.  
PEN-DRAWING BY  
E. M. HALLOWELL.

ering the stems, we may note their squareness, and may remember how characteristic the stems of flowers always are, and how deserving of careful attention. These may appear almost straight at times; yet how extremely needful it is to try and imitate in our drawing

the slight but very expressive curves which give flexibility to the flower stalk!

No flower is more useful in design than the pansy; and while none is more frequently seen, the variety of form and color seems to keep it from becoming hackneyed. Its decorative qualities are unlimited; and having first become well acquainted with its form and manner of growth through careful and accurate studies, we may adapt it to an almost endless variety of conventionalized subjects.

Here may be used the formal outline, which in our former drawings we have avoided; here, too, we need pay no heed to the direction of lines in rendering the petals, since it is decorative and not realistic treatment that is desired now, and in conventional work the suggestion of reality must be avoided.

An initial letter, reduced rather more than one half, and two designs of pansies treated, one realistically and the other conventionally, with but little reduction, accompany these words. It may be mentioned that the flowers in the original drawings, as in those of the single pansies, were all about the same size—that is, the usual size of the pansy blossom. It will be seen that drawings so openly and coarsely treated as these can stand, if needful, more than the usual one-third reduction; and thus, by comparison, the student may gain some very valuable practical knowledge of the diminution of lines in reproductive work.

E. M. HALLOWELL.

If a painter gets his flesh tones a little too red he puts a little more red into the background to tone them down. If his flesh tints are too cold, a little blue green in the background will give them warmth. This principle of compensation is never for a moment lost sight of by a good colorist. There is no single touch just right in his work; but the whole is so balanced as to look right. It is, indeed, in the same way that all artistic work is done, and it is this that distinguishes it from machine work. The artist is constantly falling short of nature or of his idea, and constantly bringing about a balance by other deliberate shortcomings.

To learn to paint flowers is to learn to paint. It is a long road sometimes, and not to be travelled as rapidly as an old lady we have heard of thought possible. She

had missed her train, and had to wait a day in Louisville. She proposed to improve her stay by learning how to paint roses. It is true she must have been unusually well prepared to take up that specialty quickly, for she assured our informant—Miss Patty Thum—that she already knew how to paint everything else.

THE works of her late husband which Mme. Meissonier has decided to present to the State include not only pictures and drawings, but, what is of the greatest interest to admirers of the artist, a collection of his models in wax, or maquettes, for figures in his principal compositions, and a few bronzes cast from those which he had thought worth preserving in that way. It is said that none of these maquettes nor of the bronzes cast "à cire perdue" has passed into the hands of a private collector. It was pretty well known that Meissonier, in common with many other artists, was in the habit of using such little figures which may be grouped at will, and which will retain forever attitudes that the living model can hold but for a few minutes at a time. For a painter who is also something of a sculptor it is as easy to model a pose quickly as it is to sketch it with crayon, and the sketch in relief has this advantage, that it is possible to drape it, to try it in various lights, to alter the entire pose even with very little work. Besides, it gives a complete



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NATURAL BUT DECORATIVE TREATMENT OF PANSIES. PEN DRAWING (REDUCED ONE-THIRD) BY E. M. HALLOWELL.

account of the way in which the figure takes the light and is modelled by it, while the cleverest sketch on the flat surface is necessarily very incomplete in this respect. The greatest artists of the past have made use of such aids. According to the late J. A. Symonds, Michael Angelo modelled life-size figures in wax for the falling and rising groups in his "Last Judgment."

## FLOWER PAINTING IN WATER-COLORS.

## V.—SPRING BLOSSOMS.

THE fruit blossoms of spring are the most beguiling of models, but it is difficult for the absolute beginner to portray their pure, crisp freshness, just because they are so dainty and so light. Still for you, now that you have had some months of experience with water-colors, they come opportunely. So let us select a little branch of apple-blossoms—it is Spring herself embodied.



There are in the bunch some wide-open blossoms, mainly white, some half-unfolded flowers with pink streaks upon their outer petals, and some tightly rolled, very pink buds. Then there are the greenest of green, glistening leaves and strong, knotted stems of brown or gray.

We will arrange them with the end of the stem in water, but we take care that the little bunch has the same position that it must have had when it grew upon the tree, so that the leaves will hang and balance as they should, and the whole bunch look natural and easy. We will place this spray of flowers in the full light of a north window, or some window into which the sun is not shining.

Outside this window the sky is blue. Its influence of color comes in upon our model, clearing its shadows and bringing out all its best color. Back of the blossoms we have arranged a light blue or white and blue background, because we wish to show it as we saw it upon the tree. If you can pose it against the "blue fire of the sky," and have the broad light shine upon it, but not the sunlight, which varies too rapidly for our use, it would be better yet. Look how simply Mr. Paul De Longpré has posed these flowers in the study of apple-blossoms published by The Art Amateur some time since (No. 234 in the catalogue).

We draw our model carefully with a few accurate outlines, using an exceedingly hard pencil, which makes a light mark. Then we wet the whole surface lightly with clear water. While all is quite damp we wash in the blue of the background, using a light prussian blue wash, changing to cobalt toward one side. Bring the blue tint over the gray-blue leaves in shadow, the shadowed stems, and even the blossoms in darkest shadow.

The wide-open blossoms have but little pink in them, yet it is a usual superstition that they ought to be all pink, and few painters resist the temptation to lend them a little. But nature rarely gives it to the full face of this blossom; often the whole of the blossom is pure white, and only occasionally the outward aspect of its petals are touched up with pink.

Where the outer side of these petals need to be painted pink, and where the half-opened blossoms and the buds call for the color, use carmine thinner or thicker as the model indicates, or use rose madder. Study the tints of the shadows upon the blossom's petals. Some may be bluish, as the sky affects them, some greenish gray, some gray with pink in it. The form of the shadows indicate the characteristic shape of the petals.

You will observe how really different they are from the petals of a wild rose, for instance, or any other five-petaled flower, which too many times is confounded with the apple-blossom in the mind of the great unobserving public. Between the bases of the petals in the full-blown blossom you see the green of the sepals, which are back

of the petals. The white stamens throw their shadows upon the petals and are tipped with yellow—king's yellow shaded with chrome or cadmium. The blossoms grow in tufts and bunches, so some of the flowers come forward, and are all illuminated; others are nearly all in shadow—a very decided shadow, but pure and clear.

The more distant leaves are a gray green. Some of the leaves are a bright green with white high lights. To represent that, wash the leaf in with a thin wash of sap green and yellow, leaving the high lights white; shade with sap green or Hooker's green and, perhaps, in very dark places with brown. Other leaves have a bluer tinge, and we will use a mixture of prussian blue with our green, if that helps the tint to conform more with the tint of nature. The stem is gray, has perhaps purple shadows upon it in places, or is green brown, or in other places it may have accents or shadows of brown. The branch of apple-blossoms will suggest all that to you. You must always keep your eye and mind open to these suggestions.



The quince-blossom nearly resembles the apple, but you will see many differences also when you make a study of that, too. The peach-blossom is very different from either. It is pink all through its petals; its stamens, instead of being white, as in the apple-blossom, are a deep pink, its sepals are an indian red. Its stems are straight and wand-like, not like the knotted apple twigs. Its blossoms grow one or two together, strung like beads upon the straight twigs. You will see that its pink is of a warmer pink than that of the apple-blossom, and needs yellow with carmine to represent it.

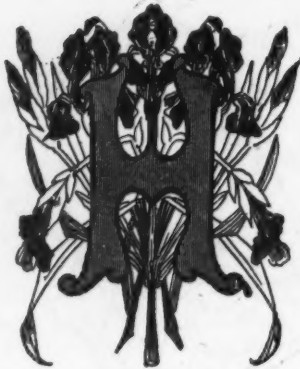
Pear-blossoms, again, are different from the others in shape. They are all white, of course. The cherry, too, is worth attentive study, as, too, are the blossoms of the pink haw, of the dogwood, and the early magnolia. And with different backgrounds and different arrangement, each of these blossoms will be very instructive to paint, and will give us valuable studies suggestive of this lovely but all too brief time of the year. **PATTY THUM.**



CONVENTIONAL TREATMENT OF PANSIES. PEN DRAWING (REPRODUCED WITHOUT REDUCTION) BY E. M. HALLOWELL.

## LANDSCAPE PAINTING.

## A GRAY DAY—EVERGREENS.



AVE we not all known days when nature seemed painted in monochrome, when everything is more or less gray; all color is subdued; there are no marked shadows, no strong lights, and yet there are subtle beauties of light and shade to be discovered here that are well worth studying. These gray days one finds, perhaps, at all seasons, but more especially when spring is near and the belated snow has lost its pristine freshness, and lies in moist, dull masses upon the softening earth, or is piled up everywhere in fast melting "honeycombed" drifts, with mud-stained edges.

Patches of grayish white still cling to the more sheltered branches of the larger trees, forming a striking contrast to their soaked bark, where it is turned black by the dripping moisture; while those of smaller growth stand denuded, their once supple limbs stiffened and angular, defined sharply against the monotonous sky. This is the embodiment of departing winter, and the landscape now has a sentiment one does not see at any other season; here, in the subtle differences between these grays of sky and snow, there is a fine opportunity for the close study of values; for though both planes may, perhaps, appear alike gray, yet there is always some more or less luminous quality in the sky above, that we will not see in the snow beneath, which, for all its dazzling whiteness, gains brilliancy only by reflection.

The variety which is always to be found in this great "passing show" of the seasons, combined with a certain regularity of recurring effects in nature, encourages the young painter to adopt some sort of system in his work, remembering (if it is to be his life-work) that no careful study is wasted. Here patient waiting is, indeed, no loss, as I have proof this morning, when exactly the same effect greets me from my studio window outlook as those we discussed in an early number of this series. Nature is a most obliging model if we meet her caprices in the right spirit, though to take advantage of her moods the artist must be always alert; to-day we are enabled to continue the subject with pertinence, taking up the "lesson on snow" where it was left off a twelvemonth ago; but now the student who has profited by his preliminary studies may add charm and finish to his work by seeking for and carrying out details which to the untrained eye of the beginner would then have passed unnoticed.

The manner in which the snow clings to the different trees alone presents a significant variety. Above all, the evergreens are most interesting, as they retain the snow longer than others, giving us a delightful opportunity for studying details. The old Norway pines exclusively hold fast in their upper branches a store of snowballs for the brownies, while the sturdy lower limbs are all strongly defined by clinging lines of ivory white, which turn into burnished silver where the high lights strike them. The lace-like foliage of the cedar carries its burden daintily, throwing off the heavier white masses, retaining just enough to emphasize the delicacy of its broadly intricate forms, leaving them suggestively defined and simplified.

Naturally a snow-storm in the beginning of winter and one at the end of the season are more or less alike in their general aspect, but there are some distinctive features by which a difference may be established, and these it is well to observe: the young maple trees in themselves will show this; their slender tips are already thickly studded with little red-brown knobs which refuse to harbor this remnant of winter, and proclaim the triumph of coming spring-tide. In the irregular patches clinging to the stronger lower branches alone are seen any hints of the late snowfall. Of course, these effects are more or less influenced by the situation of these trees and their exposure. In painting such a scene the most important thing is to establish at once the relation of the sky tone to the highest light on the snow, and one will be sur-

prised to see how dark the most brilliant white surface will be compared to the ordinary sky. Naturally, if a dark mass arises upon the horizon, the snow in the foreground will appear in value by contrast. The evergreens are not nearly so dark in color as the student imagines. On looking closely at the general effect, one finds an all-pervading gray, which unites these dull greens with the grayish white almost imperceptibly in parts; and we need the high lights on the snow-topped branches, combined with warm, deep accents in the foliage, to bring out the strong contrasts we look for; and for these we must depend principally here upon degrees of local color, not having the aid of definite forms of light and shade.

In painting these evergreens it is not necessary to use a dull blue in making the greens; this robs the color of all vitality; it is better to mix the tones in the palette warmer in quality than they appear in nature, and to subdue and gray them in painting by the judicious use of black.

Antwerp blue, yellow ochre, burnt sienna, a little cadmium, raw umber, and ivory black will give the local tones, while in the richer shadows madder lake may be added. Very little white is needed here, and this should never be used without a little yellow ochre in connection with it. You will find a dull greenish tint pervading the bark of the tree, and this adds greatly to the harmonious effect of coloring throughout. There are some young painters who neglect to observe this, and present in their studies rich, shiny brown trunks and branches, looking as if the brush had been dipped in molasses for a medium instead of oil. Permanent blue is useful here in connection with raw umber, yellow ochre, light red, and ivory black. Madder lake will give the cooler tones better than light red, and in the deeper touches, where the branches join the tree trunks, a little burnt sienna is effective. A close study of the foliage (if we may so call it) reveals a symmetrical irregularity which is quite unsuspected by the casual observer; the stiff-looking "needles" or spines cross and interlace each other closely as they spring from the parent stems, expanding and spreading apart at the tips, thus giving the light, feathery appearance to the outlines of

these trees so difficult to reproduce without some knowledge of their construction. While we must know this in order to give the proper direction to the brush in indicating the general forms, too much detail should be avoided. A little careful drawing with a fine brush in those parts nearest the eye, also in the branches most strongly relieved against the sky, will give an effect of "finish" to the whole, while the body of the tree is kept simply massed. The values must, of course, be always kept well in place throughout the painting.

These beautiful trees are among our most valuable models, being always available at all seasons, and the practice gained in drawing alone is well worth the time one may spend upon them.

The next chapter will contain among other things some practical hints upon the arrangement of colors and their combinations, giving a series of palettes which will serve as a guide to the student in sketching from nature.

M. B. O. FOWLER.



FIGURE PAINTING.

## IV.—BACKGROUNDS, DRAPERIES, COSTUME.

SOME few years ago the background of a portrait showing a landscape in the distance would have been considered quite old-fashioned and undesirable; to-day old fashions are the vogue, and the hint of out-of-door atmosphere, with sky and trees well placed behind a figure, is not only approved, but applauded.

Portrait painters have indeed much to be grateful for in this broadening of the lines, this removal of the restrictions placed upon taste and originality by the narrowing conventionality which demanded strict realism in the matter of backgrounds. The recent portrait exhibition was a revelation to many in this direction, showing how old masters in the art appreciated the value of picturesque backgrounds in enhancing the charm of the figure. Of course, such a background must not be too realistic, or we will have a genre picture, in which the figure is more or less accessory to the composition. This would be a fatal mistake in a portrait, where the individuality of the person represented must unmistakably form the dominating interest throughout. The size of the canvas and the proportion which the figure occupies in relation to the picture plane have all to be considered by the artist. If the head and shoulders only are to appear, with no hint of the form below, a simple tone alone should be employed to give the effect of atmosphere. As a general thing, any attempt at elaboration, such as a figured damask, folds of plush, a carved chair-back, or anything of this kind, will detract from the simplicity of the composition and divert attention from the face. Of course in the hands of a master these elaborate backgrounds may be so managed as to keep their places perfectly, every obtrusive detail being suppressed till the whole effect is so well balanced that the interest of the figure is really enhanced by its surroundings. An excellent practice is to experiment upon a separate canvas when painting a portrait, and in the following manner: Transfer the drawing (to save time) from the original canvas to another after the general coloring has been blocked in, and while the first painting is laid aside to dry rub in successively several different effects of background upon this duplicate canvas, trying various colors and values in relation to the flesh until the right key is obtained. Many of the older portrait painters worked in this way, and it is thus that posterity has become enriched by many fine examples of work by great painters which would be lacking had the artist confined himself exclusively to his first sketch.

In the portraits of women, where the costume offers such opportunity for variety and richness of color, this practice is especially valuable. If the dress to be painted requires elaborate detail, as in lace, embroidery, or brocade, much time and labor is saved by thus determining the general scheme of coloring in the first place; for after the drapery is painted in and the composition of



FLEUR-DE-LIS. BY G. FRAIPONT.



the folds arranged in relation to the figure, it may become a serious matter to change an outline. It seems hardly necessary to urge the importance of painting the costume



in relation to its background, and yet there are artists who neglect to do this, and work on, vainly experimenting upon a canvas without the model, trying innumerable tones behind a figure, striving for an effect which only serious study from nature will afford. I do not mean by this that all back-

grounds must be realistically painted, but I would wish to impress upon the student the fact that any tone behind a figure should have its origin in some natural relation of values, in order to properly represent the desired effect of space and an enveloping atmosphere. Such well-known painters as Chaplin and Bonnat secure this effect without any attempt at realism, each after a peculiar fashion of his own, which is more or less repeated with modifications behind all sitters.

In Bonnat, this regulation background is a gradation of browns, more or less modified with gray, varying in its range from light to dark, representing on this scheme any effect of distance or atmosphere that he may wish to imply. This rather monotonous scale of color one sees applied with appropriate variation of value and great technical skill to subjects male and female, old and young. Chaplin's favorite backgrounds, which one recognizes at a glance anywhere, are distinguished by a certain delicate quality of light, prismatic grays, vibrating with every tint of the rainbow, subdued and etherialized by his clever touches into a luminous atmosphere, harmonizing most effectively with his charmingly delicate coloring. On the other hand, the backgrounds seen in Carolus Duran's masterly portraits are always realistic, but rendered with such skilful arrangement of values that one feels himself in the presence of nature rather than standing before a picture.

In this master's methods of teaching, strict realism was strongly insisted upon, and I can recall the monotonous background, which once arranged behind the model had to be exactly copied by one—all of us alike; this was sometimes a sore trial to an aspiring young painter, when the same dull green or gray muslin curtain reappeared, week after week, behind

the different models, and was tiresomely repeated in the perfunctory studies of fellow-pupils on every side.

It was so much easier to paint this simple, flat tone than the flesh in front of it, that sometimes by the end of the week the head would remain unfinished, while the backgrounds were always sure to be complete! If the background selected is an elaborate one, it is better not to finish it entirely before the

details of the costume are completed. Let all march on together, preserving, above all, unity in all parts as the picture progresses. There is no objection to the judicious use of a lay figure in the second painting of the drapery; for though one should never draw from this in the first place, yet it may be undoubtedly made

useful in careful elaboration of lace, fringe, feathers, and other details, which must be kept in place while one is reproducing them. In finishing, any stiffness of line and fold should be obviated by a final sitting from nature, where a few sweeps of the brush in the right direction will be needed, following the more graceful suggestions of the natural lines.

M. B. ODENHEIMER.

#### HOW TO MAKE PLASTER CASTS FROM LIFE.

To make a plaster cast from the life is a matter of some difficulty, because it has to be done quickly; but



EASTER LILIES. BY G. FRAIPONT.

there is, probably, no sculptor who, when he finds a pretty model, does not wish to possess a cast of her face, or arm, or Trilby-like foot. The skin must be well oiled, so that the plaster will not adhere to it; in the case of a hirsute male model, it is even well to use butter or oleomargarine, and to apply it somewhat thickly. In taking a mask of the face, mouth and eyes must be kept closed, and the nostrils must be stopped with wax, through which quills are inserted for the model to breathe through. An arm must be well supported at the wrist and elbow, for the weight of the plaster is considerable, and the special difficulty of the work is due to involuntary movements of the muscles trying to adjust themselves to this weight, which causes the plaster to slip. For the same reason, the more quickly the work is done the better. To make

the plaster set quickly, mix some powdered alum with it. Common salt would do, and its use is sometimes advised; but it adds to the adhesive property of the plaster, and more oil or grease must be used, which makes it impossible to attain the natural texture that a cast from the life should have. One must decide quickly about the number and shape of the pieces into which the shell is to be divided, so that it may be withdrawn easily from

the model. A waxed silk thread is to be used for cutting; but since the shell cannot be made very thick, breakages frequently occur, and much skill is necessary in putting together the pieces of the mould in order to get a cast from them. As is usual, the interior surface of the mould must be coated with shellac to render it less absorptive, and must be freshly oiled before using. It is useful, in addition, to mix a little color in the plaster that is prepared for the cast, so that if even a trace of it adheres to the inside of the mould it will be detected, in which case it is to be carefully removed with a sharp penknife blade, and adjusted in its proper place on the cast; for, as before said, the special beauty of a cast from life is in its natural surface. A very slight addition of yellow and red ochres in powder will give something like the warm hue of flesh. Everything depends upon quickness and upon the thorough mixture of the plaster. Plenty of it should be in readiness, and it should be mixed as thick as the water will hold, leaving just an inch or so of water at the top of the bucket.

WOOD for carving should be the best of its kind, free from knots, shakes, or other defects, as the specification always mentions, well and naturally seasoned, that which is baked, steamed, or seasoned by any artificial means being harsher and more brittle under the tool, or, as the carver says, "without any nature in it." Unless the work is small in detail, the wood should not be too hard to produce the best results. Take oak, for example; if the wood has hard fibres running through it, like most of the American species, it is much more difficult to work, and prevents one using one's tools with freedom. Figured woods, again, most of which figure is produced by the change in direction of the fibres, are difficult to finish. The carver has to continually change the direction of his tool, which prevents those happy effects and twists on the face of a piece

of foliage or ornament which seem to suggest themselves naturally if the course of the tool were not impeded by the different directions of the grain. To obtain clean-cut work the carver must cut with the grain, much as a boy who whittles a stick with his knife or a joiner planes a board with his plane. A piece of carving cut against the grain is seldom satisfactory; it can be done, but to dig a piece of ornament out of the end of the grain is a very vexatious proceeding, and withal it is somewhat expensive. All wood will be found to work better if cut from right to left or from left to right instead of parallel.



## CHINA PAINTING.

## BUYING THE OUTFIT.



VERY many persons are prevented from taking up mineral painting by the apparently large cost of the necessary materials. But from the nature of the work, and also that of the colors (with perhaps the exception of those used for tinting), the outfit once purchased lasts a long time, and with proper care the brushes also. It is no saving to scrimp on either brushes or colors. The wear on brushes consequent upon putting them to improper uses more than makes up the extra expense of having suitable tools for all purposes, and in like manner the color wasted in making mixtures would more than pay for the extra tube supposed to be saved. Perhaps an explanation of the uses of the several colors will give the uninitiated a little understanding of this.

The carmines are the rose pinks, and two—carmine A and carmine 3—are necessary. The first being a hard color would be overfired in the thin washes if it were used for heavy shading, and the heat if held long enough to develop it would make a disagreeable purplish tint; consequently carmine 3 is used with it, and fires at the same heat as a thin wash of the carmine A, while in itself it would not give the same delicate color.

Deep violet-of-gold and deep purple are used for dark flowers like pansies or morning-glories; the purple is used for shading a crimson rose, and by some for making certain grays. Violets and purples can be made by mixture, but there would be an uncertainty in inexperienced hands, and the mixture would lack qualities the prepared colors possess, although these are frequently toned with other colors.

Mixing yellow is a clear light yellow, used by itself for delicate flowers and also for mixing with greens. Silver or jonquil yellow and orange yellow are more intense in their washes, and it is not safe to overload a light yellow to produce the effect of a stronger one. Ivory yellow is used to mix with the reds or iron colors. It is used in painting flesh. Mixed with black, it makes a good gray.

Apple green with carmine A makes an indispensable gray for almost all uses, and heavily fluxed is a good tinting color; it can be toned with mixing yellow for sunny greens, but the two moss greens, V and J, are safer and better; the one is a yellow green, the other is colder. These, toned with mixing yellow and brown green, harmonize with both and make a full range of color. Brown green, being a warm olive, is used by some in shading yellow flowers, and is a good, useful color in many ways. Green 7 is almost black; it is used sparingly with the other greens. It gives strong touches in the deepest shadows, and is safer than black would be. Well fluxed or used with a soft color (pearl gray or light sky blue) it makes a fine gray.

Of the blues, light sky blue, though little used by itself, is indispensable for a glazing color to be used with hard colors. Turquoise blue, night or bronze green and deep blue green are all of medium strength. The first two are the most desirable, but all are good tinting colors. Deep blue and ultramarine are dark, strong blues used for shading the others or for toning strong purple and violet.

Orange red is the nearest approach to a scarlet, and is a color that cannot be made by any mixture. Carnation, necessary for painting flesh, used in thin washes gives a soft pink; it is a useful color generally. Deep red brown is indispensable; it shades the lighter reds. A very thin wash of it fluxed will give soft flesh pinks; it is also very much used for tinting.

Yellow brown, as its name indicates, is a soft, sunny color, useful in every way—in painting flesh, in warming up the heart of a rose, and in toning grays. It should always be on the palette. Brown 108 is of medium strength, but it would not do to substitute it for yellow brown, or yellow brown for it, both having their uses. Brown 17 is still stronger and a cooler color; it is besides one of the colors that is always useful and necessary.

Violet-of-iron is another of the indispensables. A gray violet is safe and useful in every way. Pearl and warm grays are used for glazing hard colors, and with light sky-blue and ivory-yellow mixtures may be made with almost everything, generally with better effect when in thin washes than by using flux, as it gives body that all the hard colors lack. Black is needed as a matter of course. There is no white, the principle being the same as that of water-color, the white of the china being used in all cases, and the color applied in various degrees of strength.

The palette for flesh and also for landscape and animal painting is included here, and although there are more than twice as many colors on the lists of the dealers, these will accomplish about all the average worker wishes to do in the way of painting; but for tinting, in addition to several already mentioned as good for that purpose, it is desirable to have light ivory yellow, which gives a cream or ivory white. Fusible lilac or mauve may also be used; it is something like violet-of-gold, but more pleasing. The carmines can be used; but rose pompadour or English pink are better for a rose pink; deep red brown gives a flesh pink. Chrome water green is a beautiful, soft, milky green or blue—it is hard to say which. Celadon is a gray green, and is another of the necessities. Turtle-dove gray, or brown gray and light coffee, which is a pinkish brown gray, are both fine colors; they harmonize with any decoration. Maize is a deep cream color. Salmon is a real tea-rose color—a pinkish cream. Gold bud is a deep yellow. Then there are strong blues, reds, greens, maroon, etc., for those who like them. Pretty grounding colors are quite as necessary as those for painting, for so much work can be done with them alone with a little gold, and it is work any one can do. It is also desirable to have white and a few colors of enamel—rouge 2, turquoise, opaque, light and dark yellow and white make a good selection. Many people tint the white with the tube colors, but, of course, the soft color in proportion as it is used takes away from the crisp, jewel-like effect of the enamel. Raised paste for gold is used to produce the lines of relief that we see in gilding; it adds very much to the decoration.

Have plenty of brushes of different sizes and kinds; if guarded from moths many of them will last for years. Sometimes in an emergency an extra or a different brush will be the saving of a piece of work. Two half-inch bristle brushes, costing about eight cents, are just as good to lay on a ground that is to be levelled with the pad of silk as a delicate, soft brush that will soon be ruined. A fine, long-haired red sable is used for drawing in, and another for laying raised paste. These are called long riggers. Pointed shaders are used for painting—two at least being needed. A stippling brush or a square grounding brush in a quill is used for softening a tint or smoothing the color around the handle of a cup, and in places where the pad will not touch. Three or four sizes of flat grounding brushes with wood handles, one half inch and under, are needed for laying in the picture. None of these brushes are expensive.

If one intends to do their own gilding, then buy a 4x4 ground-glass slab, a small horn knife, two brushes—a rather large, pointed shader for handles and rims, and a small, long-haired brush, with delicate point, for fancy gilding. A small, wide-mouthed jar or bottle is needed to hold alcohol for softening the brushes; for neither these nor the glass or knife are ever washed. This is to avoid wasting the gold. These things must all be kept for the gold alone, and under no circumstances must they be used for any other purpose.

The gold is bought in powder or already ground in oil, ready for use.

The mediums alcohol and turpentine are used for cleaning brushes, glasses, etc., and for moistening the color and keeping the brush in order while working. Oil-of-lavender is also used in working; it prevents the colors from drying too quickly, and assists in laying them smoothly, but all three are necessary at one time or another, and should be kept in small, wide-mouthed bottles, so that the brush may be dipped in easily. A separate can should be kept for washing the brushes. Oil-of-cloves is preferred by some, and with oils of aniseed, almonds, and tar has the same effect as the lavender, but in a much greater degree. Oil-of-tar is sometimes used in raised paste. Thick oil, or fat oil, is used for grinding colors that are only to be had in powder, also for enamels and raised paste, and sometimes a very small portion is added to tinting colors—deep red brown, for instance, which seems to require it in order to lay an even tint. Balsam of copaiba is for laying grounds; the tinting oils are, for the most part, preparations of it, with other things added. The pure balsam always works well for a ground, with lavender added to



suit the color in use, some requiring more than others. A bottle of balsam with a good proportion of aniseed is useful to dip the brush in when laying in a picture. After drying well over heat, it gives a hard, firm ground, for finishing. An excess of fat oil will cause colors to blister in firing. The balsam and other oils do not, but if used too freely will cause the colors to run and be disagreeable in working.

Other things necessary are a ground-glass slab and muller for grinding powder colors, a palette knife of steel and one of horn; the steel knife must not be used with the carmine or gold colors, on account of chemical action. A steel scraper is wanted—one with a curved blade is best; it is used for removing dust and roughness in the color. A tube of moist water-color carmine is needed for drawing in the design. Being water-color, the oils used in painting do not affect it, and being a vegetable compound, it will all fire out. A glass brush and agate burnisher for finishing the gold after firing completes the list. Although it is a long one, it will be seen that each color and tool mentioned here has its proper use and place.

C. E. BRADY.

IN painting figures on china, the beginner will find that it is usually best to lay in the face or figure with little or no background, and fire this for the first time. Then paint the background freely and thoroughly, with as much finish as possible, after which tone up the flesh and drapery for a second firing. This method has its advantages, as at first the head and figure can be worked upon freely, without fear of soiling or disturbing a well-painted and perhaps already dry background. Every one who has decorated china knows how difficult it is to patch china colors. This difficulty need not occur in the beginner's first attempt, for there are few backgrounds that cannot be finished in one painting less than the flesh, the exception being in the case of a very dark background. To paint this background thoroughly and delicately, yet correctly, suggest the figure by a flesh wash, with just enough shadow work to hold the drawing.





## PLATE BORDERS.

## III.

Now we come to the crowning effort of the whole table service, the enamelled and jewelled borders, and there is no limit to the charming effects which may be got. For a set of barbaric richness, imitate the Russian enamels; the forms are very simple, and are outlined with raised gold and filled in with white and one or two colors. The enamel must be laid flat and not raised above the gold outlines.

Among the graceful forms of Greek ornament is one of interlaced spirals, which give a chance for combining raised gold and dots of enamel with singularly beautiful effect; the dots are set in gold like jewels. For something more simple make three or five groups of some form, either leaf or scroll—something in the rococo style is good—and connect them with two bands one eighth of an inch wide in such a way as to form a panel. The bands are to be outlined with gold dots, and filled in with a color—either pink or blue. Put on that, at regular intervals, dots of white enamel large enough to almost cover the full width. Some should also be used in the connecting ornaments.

There is nothing more dainty than a scroll design in white, filling fully the width of the plate rim, on a ground of pale blue, mauve, or gray, touched with white enamel in the same way as raising would be used with gold, making, as it were, the high lights, and shaded with gray. Or a smaller one, worked out entirely in relief, in white on a dainty color is pretty. The design may be drawn on, and the ground put on over the whole, and then cleaned out with one of the many preparations for the purpose. Some old, fine soap scraped down and worked to a paste with a few drops of water, then thinned sufficiently with oil-of-lavender to use with the brush, is simple and good. Put in a little lamp-black or some carmine oil color to make it show. Paint in the whole design, but be very careful to keep the outlines clean; then wipe off with a soft cloth. This taking-out process requires the nicest care and must not be done hurriedly.

The enamels come in powder, in white and many colors, and must be ground with fat oil; use just enough oil to bind the colors, but not sufficient to wet them. Too much oil will cause running and blistering in the firing. Enamels must be well ground and thinned down with turpentine. The mixture can then be stored in little jars for future use. Take out a small quantity at a time, and manage it the same as raised paste for gold. Thin with alcohol for dots, and with lavender for lines. What is left may be returned to the jar. The English enamels require a very light fire; consequently, they must be put on after the gold is fired. A mixture of two parts of German aufsetzweise and one part of English white enamel will stand any degree of heat, and may be fired a second or third time. Many like to use white enamel only, and to tint it with the tube colors. If this is done, due allowance must be made for it firing lighter; it would be safest to test it first. Dots should always be perfect in form and regular in size. A red sable brush is the best to work with, being strongest; use what is called a "long rigger," or cut away part of the hair from an ordinary painting brush, such as is used for oil painting. Keep the brush clean. Take up the color on the point, and holding the brush upright, deposit the little lump just where it is wanted. Always temper the color with the knife, never with the brush. Do not undertake to lay color unless the brush is in proper condition; it will probably have to be replenished after each dot.

Jewels, although usually reserved for articles of ornament, are perfectly proper for table use under certain conditions. We would not think of serving anything suggestive of meat on a jewelled plate, but for dainty little confections it would not be out of place; and for bonbons and other uses for the centre of the table jewels will light up wonderfully. The fortunate owner of one of those beautiful sorbet sets of Venetian glass can jewel the plate she serves them on to her heart's content. Do not be too lavish in using jewels, for they lose their value if used too freely. Raised gold should be used freely with them, but all must be designed and executed in the daintiest possible manner. It is necessary to put the stone in place and lay off the setting around it in order that the space may be just large enough to let it lie flat on the china, and yet have the setting come close around it. Jewels may be



enclosed in tiny dots of gold or alternated with larger ones; but in any case they must form only a small part of the ornament. C. E. B.

## FRANZ BISCHOFF'S MODE OF PAINTING.

## I.—RANDOM NOTES JOTTED DOWN IN THE CLASS-ROOM BY ONE OF HIS PUPILS.

FRANZ BISCHOFF has been to New York and gone back to the West. These notes were taken at his class by a member of it, and I think will be read with interest by many of his admirers throughout the country.

As a painter of roses and grapes on china he can hardly be excelled. Indeed, his technical skill is marvellous. He sets his palette after a fashion of his own, using colors of his own preparation—a list of them will be given later; and in defiance of all the ordinary rules of china-painting, he mixes them as he feels inclined under the inspiration of the moment.

"Mr. Bischoff, what colors did you use there?" he is often asked, and he invariably replies: "I cannot tell—whatever I had on my palette." His coloring is always about the same for the first firing—soft grays, blue and reddish—and never in any case does he use the yellows and greens, except for a glaze in the second firing.

"What kind of a rose is this going to be?" asked a member of the class, as he laid in the flower in the above-mentioned grays. "Madame, I think it will be a new variety of German rose," he answered with a twinkle in his eye. A glazing of yellow and a few touches of yellow brown and carnation in the heart made a beautiful tea-rose of it for the second firing. "I never know what I am going to do when I start out; for one effect will suggest another, and in the end I have a scheme of color which I never thought of," he said. Mr. Bischoff says that he often sits down and lays in several dozen rose plates at once for a first fire, and then he can make any kind of rose he likes for the second firing.

My first lesson was spent in vainly trying to make a fair copy of one of his plates. After several repeated failures, I wiped out my work and gave up the attempt.



The next two lessons were spent following him around the room from one pupil to another, and then I discovered why I had failed: the secret of his method lies in his wonderful manipulation. He will fill his brush with some warm, clear color, and by a peculiar movement of the wrist, pressing on the brush and wriggling it—I can find no other word to express the motion—he will sweep around the petals of a rose, and leave a background which has a firm, clear line next to the flower, and, as the color is gradually exhausted from the brush, fades away to nothing; or if not quite nothing, he will blend it off with the ball of his thumb—seldom using a pad. A petal of a rose will be put in with a solid, circular sweep; then a dab from his finger, and presto! it is beautifully modelled.

"People think I am a genius," he modestly remarked one day, "but my success is only the result of hard work, and keeping constantly at it. Paint as hard as you can for years, as I have done, and you will either become an artist, or die!"

"Perseverance is what does it," he went on to say, "no matter what obstacles are in the way. I remember the time I had to paint a picture from one rose, and a poor specimen at that! Paint from nature and from memory, painting the *impression* nature has left on your mind—and you will at least be original." Mr. Bischoff, by the way, is a clever amateur photographer, and paints a great deal from the studies he gets in that way.

"I am going to show you a fine effect," he said to me, getting up; and he came back with one of his photographs of a bunch of roses. Among these were a half-open bud and a small closed one beside it, the whole thing not as large as a silver quarter.

"There! We'll paint that on this plate," he said. He enlarged the flowers and laid them in; then, to my astonishment, he requested me to go on. It is needless to say, that, as I could not reasonably be supposed to paint what was in his head, I put it away. At the end of the next lesson I had a good example of his work, which is more like a water-color than china-painting. And that is the charm of it; there are no hard lines, to indicate the drawing—no outlines in black to "bring it out." His roses seem ready to drop to pieces, and his grapes are as full and juicy as if fresh from the hand of nature.

Mr. Bischoff's palette for china-painting and a comparison of his special colors with the Lacroix colors will be given next month. S. J. KNIGHT.

## THE PAINTING OF FISH.

## XII.—HERRING.

WE will have a gray picture here, with low hanging clouds at the horizon, broken above with rifts of blue, and drifting and fading into the sky above in soft, indefinite forms.

Make two tints, one light sky blue and bronze green or turquoise, the other light sky blue and black with the least hint of red. Give the sky a thin coat of ivory yellow, from the horizon and covering nearly the whole. Then, using two brushes, work from the horizon up with the gray, and from the top down with the blue, breaking and blending the two together, and also leaving some of the soft yellow white. The cliffs will be bluish gray but not cold, although in shadow. Many tints broken together will give this effect; in those nearest there may be a hint of green and warm brown gray.

The line of silver light on the water will be like the light of the clouds. Then paint the water from the color of the darker clouds, broken with innumerable dashes of soft olive, to a grayish olive green in the foreground, which will be full of dancing gray lights from the sky, catching the little wavelets that go to make up the larger ones. The long shadows are warmest, and the white lights will be cut out.

The fish run from almost black to silver, and have a little purplish cast on the side. The iris is silver. It will be sufficient to model them up with gray, and then a very few touches of color will give character. As the color is a cold one, care must be taken not to get them hard. Those at a distance must be gray only.

IN answer to several inquirers, we would say that the Dresden moist water-colors manufactured by Müller & Hennig are quite equal in glaze and general excellence to the French or English paints. They differ from the Hancock moist water-colors in that they cannot be applied directly to the ware; the article to be decorated must first of all receive a thin coat of white mixed with turpentine.

## THE HOUSE.

## DESIGNS FOR ELECTRIC LIGHTING.

**T**HE freedom which designers for electric lighting enjoy has not as yet been turned to much account. Although they may place their lights at any angle, group them in clusters or place them singly, and may, with proper precautions, entirely disregard the wires that carry the



DESIGN FOR AN ELECTRIC-LIGHT LUSTRE.

current as forming any part of a decorative scheme, yet the majority of the designs in use are merely copied from those invented for gas and candles. When anything like originality appears it is in the shape of some eccentric or startling device, such as a dragon with fiery eyes, or owls that wink from the roof of a newspaper office at a gullible public. We submit to those interested three designs for electric lustres, from the *Revue des Arts Décoratifs*, which, though not at all points to be commended, yet show some appreciation of the advantages which the system offers to the decorative designer.

The lower one is in its main lines merely the body of a rococo chandelier fitted with electric lights instead of with arms for candles. Even for a room decorated in the Louis XIV. or in the rococo style it is rather too heavy in general appearance. There are, however, some good points to note about it which may be made use of separately. The branch of flowers upheld by the two figures in the centre is one of these. It might of course be much lighter and more graceful, and might be disposed to span a staircase or doorway. Foliage in green glass might be added, and a multitude of "fairy" incandescent lamps among it to represent buds and smaller blossoms. The sconces in which globes are set on the body of the lustre are also of good design, and, with their frame of foliated scrolls in gilt bronze, might be adapted for use as wall brackets or at intervals along an elaborate cornice. The sconce itself, with its many radiating flat surfaces, may be either in glass or in polished metal. The right-hand design is yet more stiff and inelegant, and is to be noted for the suggestions to be drawn from it as to the shapes of globes and shades; but the third drawing shows a fair apprehension of the possibilities of the case. The body is a light crown of bronze or other metal, with large rosettes studded with electric lights alternating with fleurs-de-lis in open escutcheons. The arched supports are not so heavy as in the first drawing, and though exception may be taken to the too sudden reversal of the curve at the bottom, that part is masked by the half figures which start up out of masses of foliage holding forward bunches of lights. It would be well to give some less startling action to these figures. The chief point of interest of the design, however, is its use of pendants. The hanging sprays, each carrying two lights, are particularly good, the means taken to strengthen them, such as the

looping of the stem behind the light and the divided scroll which supports it at its departure from the frame, adding greatly to the effect of lightness and graceful play of line. There is no reason why smaller lights should not be hung in festoons and in apparently free pendants, as here suggested; and the disposition of a number of small lamps as stamens in the centre of the large rosettes also offers a hint which may be worked out in many different ways.

## THE ARCHITECTURAL LEAGUE EXHIBITION.

## SECOND NOTICE.

OF the designs for painted decorations, that by Mr. Elihu Vedder, for the ceiling of a dining-room in the Fifth Avenue house of Mr. C. P. Huntington, is, as we have said, the most interesting. The ceiling is oblong, and is skilfully divided into seven main panels, with intervening spaces. The corners are cut off by quarter circles, and the V-shaped spaces between these are closed by arcs of circles, making a division somewhat like that of a coved ceiling projected upon a flat surface. In the centre of the remaining space is a large circular panel, the border of which is tied to the cornice and the borders of the other V-shaped compartments by square frames containing the monogram of the owner in gold on a dark blue ground. This produces four other spaces, in which are four winged genii, representing the seasons. The more important divisions are filled with groups representing the days of the week—the sun-god (Apollo) for Sunday in the centre, Luna for Monday, Mars for Tuesday, and the other days represented by the Roman gods corresponding to the Teutonic divinities, after whom they are named; Mercury being substituted for Woden (Wednesday), Jupiter for Thor (Thursday), Venus for Friga (Friday), and Saturn, common to both mythologies, for Saturday. We describe this arrangement at length, because a good deal of the effect of such a ceiling depends on the satisfactory arrangement of the compartments. In this case they produce a perfect balance of lines and spaces, the effect of which is enhanced by a rich and sober color scheme. In the smaller work, by which Mr. Vedder is best known, his taste for dull and somewhat chalky color has seemed to us excessive, and his conventional system of relief is suited neither to easel pictures nor to book designs; but these faults become virtues when applied with skill and intelligence to painted decoration on a large scale. In this ceiling no

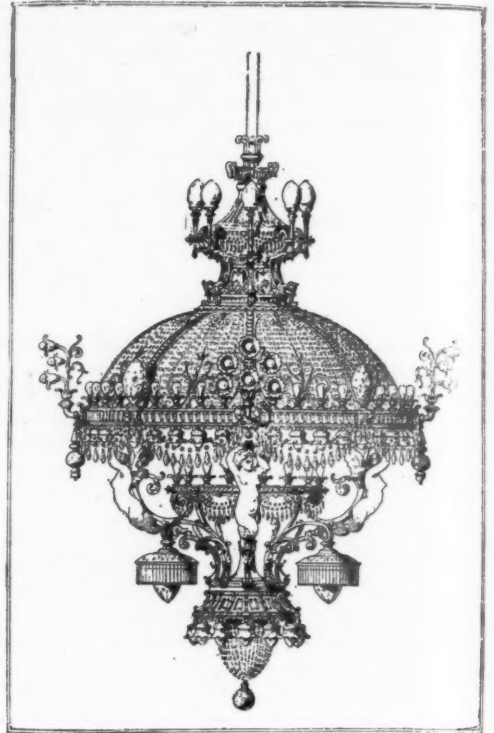


DESIGN FOR AN ELECTRIC-LIGHT LUSTRE.

one panel taken by itself is quite pleasing to the eye. The flesh tints are dull pink or gray, the backgrounds dull gold or indigo, and in the draperies and accessories few livelier hues are admitted; yet the design as a whole seems to glow with color, and has much of the austere richness of the best Renaissance work. It may be ob-

jected that any appearance of austerity is out of place in the home of an American railway king, but it was equally so in the old Italian palazzi.

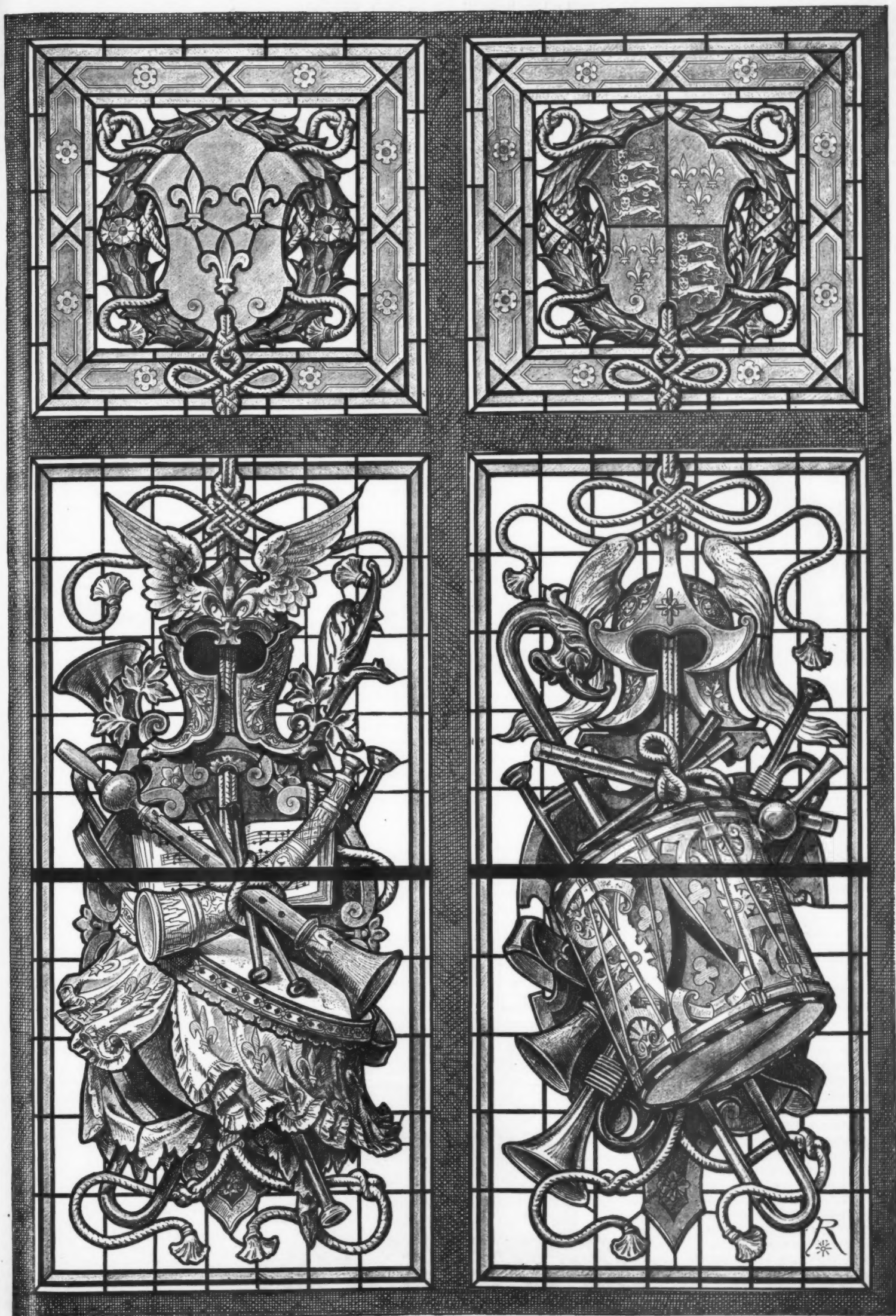
It is interesting to compare the two designs for decorations in the Walker Art Building, Bowdoin College, Brunswick, Maine, by Mr. Vedder and Mr. Kenyon Cox. Mr. Vedder's design, elaborately thought out as an allegory of Nature and Art, is a model of ingenious expression through visible and readily understood sym-



DESIGN FOR AN ELECTRIC-LIGHT LUSTRE.

bols of an idea which, just because it is known and unquestioned, we are pleased to find so adequately expressed. Nature holds in her hand the fruit from the tree of life, product of one period, seed of another. Thought stands between realistic Science, suggested by an anatomical study, and a shadowy figure of Imagination. And on the other side Desire ("le désir à peindre?") whispers, we may suppose, if we choose, a less "literary" motive to Art. Even if we care less than nothing about such philosophy as can be painted, we must yet consider that the habit of weighing one's intent leads to logical and orderly composition, balance of parts and study of relations, which have an undeniable effect on the decoration simply as such. This is what makes Mr. Vedder's designs so impressive, even when viewed from a distance, as compared with that of Mr. Cox. The latter has not troubled himself much to put any meaning into his work. He has taken for his subject "Venice," and represents the Queen of the Adriatic by a sturdy female figure magnificently draped and enthroned. On her left reclines a semi-nude female of a still more florid type, personifying Painting; while, to her right, a conventional Mercury does duty for Commerce. Painting has the lion of St. Mark decorated with pink flamingo wings by her, and Commerce is more appropriately backed up by a pair of yellow lateen-sails belonging to a boat, the hull of which is hid by the parapet on which he is seated. The figures taken singly are much more attractive than Mr. Vedder's. The full-size color study for the head of the "Venice" is a very pretty bit of painting, and the warm flesh tones, the red, white, orange, and purple draperies brought out against a sky that is itself full of color, should, one might think, leave no chance to Mr. Vedder's dull grays, brickly flesh, and indigo and olive backgrounds. Yet, as a whole, Mr. Cox's composition is weak and inconsiderable in comparison. It is, however, the next best work of its sort, though there are pleasing designs for painted decorations by Mr. Charles C. Curran ("Nymphs Fencing"), Mr. Robert Reid (sketches for his Fifth Avenue Hotel ceiling, already described in *The Art Amateur*), Mr. Rosenkranz ("Sanctæ Mariæ Visio"), and a suggestive sketch for church decoration by Mr. Henry Thouron, Mrs. R. V. Sewell's imposing decoration for The Women's Building at the World's Fair, and many smaller but agreeable designs.





PAINTED AND STAINED-GLASS WINDOW. BY E. A. REIBER.

(IN THE MANSION OF MR. W. K. VANDERBILT, NEW YORK CITY.)



That clever and in many ways admirable painter, Mr. Thomas Shields Clarke, has committed what we cannot but regard as a surprising blunder in entering his large "Diptych, Morning and Evening," as a "cartoon for stained glass." Yet more surprising is the want of feeling for architectural form shown in dividing his Gothic arch in two down the middle, and contrasting, instead of harmonizing, the two parts. This, however, might easily be remedied, as the work is not advanced

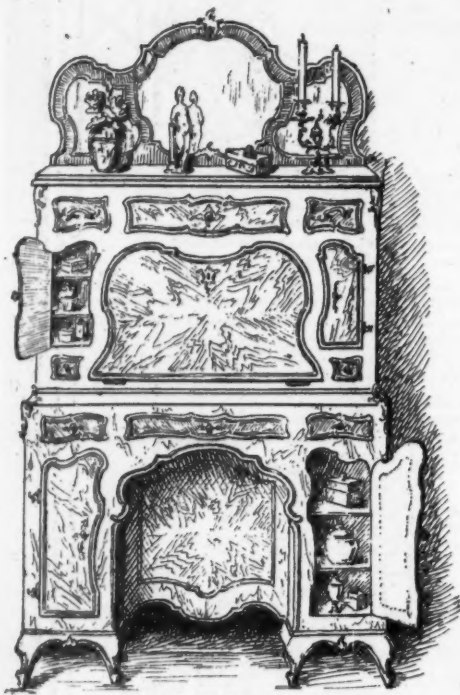
be well modelled, and the brilliant colors of the draperies and the gold background are successfully harmonized. We think it likely, however, that a strong, dark outline in places would have helped the general effect. A study for a mosaic head, "St. Elizabeth," by Mr. Chester Loomis, and a "Head of a Madonna," in mosaic, from a painting by Mrs. Ella Condie Lamb, must also be mentioned with praise. In view of the great popularity of this form of decoration, especially in church decoration, it is pleasant to see that it is being taken up seriously by competent artists. A very promising cartoon for stained glass, giving a suggestion of color in pastels, is Mr. Edward Simmons' "Figure bearing a Torch." Mr. Frederick Crowinshield's "Prodigal Son" is well conceived, but does not show the mastery over drawing necessary to a work on so large a scale. Interesting sketches and cartoons are shown by J. R. Lamb & Co., Mr. Alexander S. Locke, Mrs. Maitland Armstrong, and Mr. Edward P. Sperry.

#### SOME ELEGANT BEDROOM FURNITURE.

THE three accompanying drawings, which have been especially designed for The Art Amateur by that excellent artist, Baron de Beaupré, represent part of a handsome bedroom set in French eighteenth-century styles. The originals are in bird's-eye maple, cut so as to form symmetrical patterns by the arrangement of sections showing the grain; but any other wood of those commonly used in fine furniture would look about as well. The slight mouldings framing the panels are in dull gold, which goes best with a light-colored wood like maple. If mahogany, rosewood, or any other dark-colored wood be used, the mouldings might be in burnished gold, and would have a very rich effect. Key-plates, hinges, and cornerpieces, as well as the mirror-frames, are in bronze, and, in the case just mentioned, should be gilt; or a greenish patine, which may be produced to order by the bronze-founder, would look well with almost any sort of wood. The tallest of the three pieces illustrated is a chest of drawers and cabinet combined. The door of the middle compartment of the cabinet, intended for such jewelry, etc., as is in every-day use, lets down on the ornamental hinges that are shown in the engraving. The standards on which the mirror swings are in wood. The next largest piece is a writing-desk, with pigeon-holes for writing materials and small cabinet articles. The door in the centre lets down as before; above it are three shallow drawers, and at each side under the swinging doors are two small drawers for brushes, rolls of paper, sealing wax, or other long and narrow articles. The small dressing-table is still in the same style.

The designs may be used for a set in ordinary wood, which may be enamelled white or any light tint. The larger panels would then offer spaces for painted decorations of flowers, or of figures and landscape in the

manner of Watteau or Boucher, of which many examples will be found in back numbers of The Art Amateur. A very beautiful aventurine ground, quite as handsome as the best "Vernis Martin," may be made with a little powdered alum dissolved in alcohol, and mixed with a quantity of the best gold bronze. One or two coats of this over a ground of cream-colored or pale yellow enamel



WRITING-DESK. DESIGNED BY BARON DE BEAUPRÉ.

beyond the condition of a sketch; but there is no appearance of any special fitness for stained glass. On one side of the dividing line a dark-robed figure of Night, with huge purple wings, holds a sleeping child in her lap. On the other a green-robed Morning, with pink wings, is swinging the same infant, who is now wide awake. The life-size figures are well drawn, the color pleasing, but how the composition would look when cut up by lead lines is entirely an open question. Hardly more explicit on this point are Mr. Thouron's many sketches for stained glass; but in these the figures and the lines of drapery are so disposed as to offer at least the possibility of solidly composed windows. The action of these figures of angels, saints, and apostles is always expressive, the color frequently good; but we should like to see something larger and more finished from Mr. Thouron's hand. It is not enough to have ideas; one must show himself able to carry them out. Mr. Frederick Wilson's design of "Faith, Hope, and Charity" fills a painted arch very acceptably. Charity stands in the middle with a little boy and girl; Faith is seated on the one side with book and cross, and Hope on the other with her anchor; a Gothic screen rises the figures. The color, as shown in the small sketch accompanying the cartoon, is rather cold, abounding in greens, blues, and purples. Mr. Joseph Lauber's cartoon for glass mosaic, "Three Church Fathers," belonging, like the former design, to The Tiffany Glass Co., is the principal success in its line. The figures are of the size of life, very well treated with regard to the possibilities of mosaic working, the position of every tessera being shown by square or oblong touches of paint. Yet features and drapery are seen, at a proper distance, to



CHEST OF DRAWERS AND CABINET COMBINED.

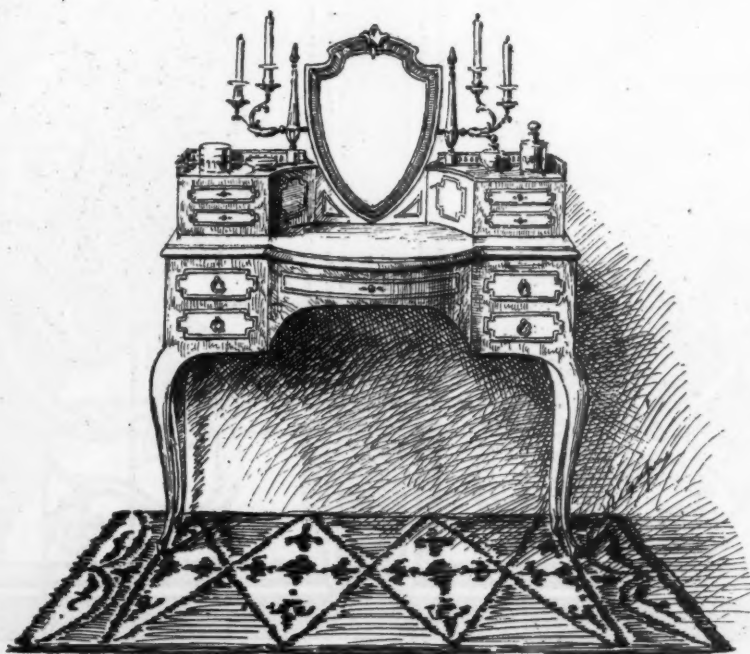
gives a beautiful golden tone, and by repeated coats one may pass to a rich reddish brown, the color of the best qualities of aventurine or gold-stone. With white or any light-colored enamel, silvered metal work will look very well.

#### NOTES ON RECENT INTERIOR DECORATION.

THE Colonial style continues to grow in favor for country houses. A house at Stamford, Conn., designed by Mr. W. C. Brocklesbury, is chiefly remarkable for its large square hall, which opens off a broad piazza. Space being no object, the architect has been lavish of it; but he has been obliged to support the ceiling of his hall by a cross-beam and pillars. The color treatment is light and pretty, the wall-spaces being in a pale sulphur yellow, the window curtains dull pink, the woodwork ivory white, while on the mantel are disposed two busts in verde antique.

A MANTELPIECE in a New York dining-room is of a heavy baroque design in sienna marble, which, however, makes an effective support for a chimney-breast in carved oak, with myrtle branches surrounding an oval niche, in which is placed a bust in glazed terra-cotta, blue and white. The combination of colors and textures is very happy and effective.

THE room of Company H in the Twenty-third Regiment armory, Brooklyn, is a terrible example of the pretentious and heavy "Empire" style. Mahogany dado, pilasters and cornice, gilded capitals, brass applications in the shape of eagles, wreaths and trophies, and dark green wall hangings are so disposed as to show an entire disregard of proportion.



DRESSING-TABLE (FRENCH, 18TH CENTURY). DESIGNED BY BARON DE BEAUPRÉ.



## EASTER FLORAL DECORATION.

In the question of church decoration one may be hampered in many ways. The great differences in opinions, sectarian or otherwise, regarding the propriety of plants and flowers in the sanctuary, and also the variety in architecture, make it impossible to give more than suggestions. I repeat the necessity of one person directing the arrangement in all elaborate attempts at floral decoration. An efficient leader with half a dozen strong, intelligent assistants ought to be enough to accomplish the dressing of an ordinary church—provided a wise plan has been previously decided upon.

Never lose sight of the importance of the general effect and do not waste time and flowers in details.

If the person directing is at liberty to order the plants, and with practically no limitation, then a really beautiful result can be expected; but more often at church celebrations or festivals flowers are sent by many people, and often one does not know until the last minute the exact quantity or quality of the material.

Granting, however, that one has been given "carte blanche," these hints might be followed with success.

Provide one's self with every requisite—namely, plenty of string, strong wire, hammers, tacks, nails, and pins. At this season "Palm Sunday" comes first upon the list; but as Easter so closely follows, I do not think, as a rule, such elaborate efforts are made, the chief wish being to provide single cut palms for distribution.

Small, single palms may be had for \$2 a hundred, the large ones costing from seven to ten cents each when ordered in quantities. Spanish moss also comes in fifty-pound lots, at the rate of five cents a pound. This moss serves as a charming background for greens of all kinds, as well as flowers. A network of it could be hung effectively from the chancel, pulpit, etc., the cut palms being grouped at intervals all through it, or they may be massed in the form of a large cross, which has been previously made of wire and moss.

Almost any desirable form can be found at the florists or dealers in flower-stands, and every church should be supplied with them, to use as needed. Tall, strong vases of plain white glass or some quiet color should be ready for particularly choice flowers, or to use at any service when only a few flowers have been sent.

In preparing for an elaborate floral display, as at Easter, for instance, arrange the flowers into groups, dividing them into two lots of the short and long stems, as this will save time in the end. Have several strong boxes at hand, to place, if necessary, at the back of the chancel to raise the potted plants effectively, and if the boxes are not likely to be entirely concealed, drape them with common cambric—white or green, or according to the color or the general tone of the woodwork. Let us suppose that palms are arranged high at either side of the altar, even behind it, if possible; then build down gradually to a row of day lilies, forming a bank or dado against the rear wall. The plants will count for more if dark green cambric is stretched behind them. Place on the reredos a large cross, the foundation composed of ivy leaves and ferns, forming the outline to an inside cross, as it were, of day lilies. Twine passion vine about the arms of the cross, letting it fall in festoons over the lilies. If an entire floral cross cannot be attempted (or previously ordered), fasten several lilies crosswise where arms and body meet, using the festoon of passion vine,

smilax, or the asparagus fern (*Plomonus Nanus*). There are also many appropriate symbols and devices that can be decorated in this way without injury, such as crosses of bronze and gold, around which wire can be twisted permanently to support flowers.

No flowers or plants are permissible on the altar itself; consequently, the immediate surroundings are more prominent.

Festoon the chancel rail with smilax and the feathery asparagus fern, letting the rail itself be covered with jonquils or "poet's narcissus." On either side of the steps stand potted calla lilies; these may be placed at the base of the font, and the font itself may be filled with ferns and white violets, which have been tied in bunches, suitable for distribution later among the sick.

Wreath the window-sills with ivy and ferns, using no flowers, unless they are plentiful, or as a memorial or special bit of color in the middle windows.

If certain niches and cornices have convenient projections, it will be well to mass them in green or fill them with potted plants. It is, of course, impossible to give every detail where the plan of the church is not known. If there are a sufficient number of pillars or columns, it will be safe to decorate them as they rise from the level of the pew tops. Bind them as high as desired with lilies, so that the flowers will form a wreath of white,

touches. Tie the flowers in small bunches on sharp-pointed sticks (for wreaths and crosses ordinary wooden toothpicks are used by florists), to facilitate the handling, but do not start with too long stems unless there are flowers in abundance, for it is surprising how large an affair can be made from a small foundation; bear this in mind in all such construction.

In using the bird-cage, fortunately all resemblance to the original is lost, and only a graceful, nodding mass of bloom is left to tell the tale. In an old church I helped to dress, the old-fashioned pulpit had stairs on either side; so we massed the steps with potted plants and the rail was wound with flowers and green; each newel-post supported one of the bird-cage devices, from which hung delicate vines. Above the pulpit was a cross of day lilies.

Spanish moss can be hung with good effect at the entrance to the church; let it be festooned from pillar to pillar and creeping along the woodwork of the gallery. As it approaches the middle of the nave, add green of any kind—the trailing fern or smilax will be best—until it reaches the chancel, when it should be met with a mass of flowers.

Of course to the imaginative many ideas will follow one another in such work, and with plenty of material, efficient and sympathetic helpers, it ought not to be difficult to make a church beautiful, whether it be an architectural masterpiece or only "the house of God."

LUCY COMINS.



ARTISTIC COSTUMES DESIGNED BY THE LATE CHARLES FREDERICK WORTH.

flanked by a border as it were, of the slender, shining leaves. A second border of lilies-of-the valley or fuchsia might be added (the Bermuda lilies cost about three dollars a hundred, and keep fresh a long time). The end of the stems can be concealed, and the columns might alternate with day lilies or calla lilies.

More pains must be taken here in the grouping, as it would come under the direct notice of the congregation. Avoid all garlands from pillar to pillar, unless they can be thick and handsome, which would be difficult without great expense, all the materials being so much more expensive than at Christmas-time, with its regulation green at a few cents a yard.

If potted plants or bouquets, intended for the Sunday-school, are to form a part of the decoration, mass them about the steps of the altar or arrange in a wire stand or framework, showing a pyramid, cross, or any preferred device. An ordinary window flower-stand can be used, but palms and vines should be added to hide the support.

Flower balls can be hung indiscriminately, placing them over the font, in the windows, or from any tempting projection in harmony with the general plan. One beautiful effect can be made from a common bird-cage, and has the advantage of standing unsupported, or suspended, if preferred. Fill the cage compactly with moss, cover thickly with green, and then add the flowers here and there, saving the handsomest for the finishing

all red and green, with Indian carpets, old English furniture, old silver, blue china, and electric lights, exhibited by Messrs. Joseph P. McHugh & Co.

## THE KING OF THE DRESSMAKERS.

IN presenting to our readers a few of the costumes designed by Charles Frederick Worth, who died in Paris on March 11th, a few words of commendation are due to the memory of this somewhat remarkable man. There is one erroneous impression that should be corrected in regard to his influence on the costume of the latter half of this century, and that is that he was responsible for the introduction of crinoline. It is true that in the fifties the young Englishman was the especial protégé of the Empress Eugenie, and that he remained her favorite dressmaker until the fall of the Empire; but it is said, on good authority, that from the first he protested against the crinoline folly, and that in adopting it he only obeyed the dictum of the more potent sovereign, his imperial benefactress. The moderation shown in his later styles of costume, since he has been free to act as he has seen fit, would seem to justify the apologies made in his behalf for the bad taste of the fashions of the Second Empire. Among the many radical styles of costume which Worth introduced was the sensible short-skirted walking costume, with jacket and skirt composed of the same material.

THE Exhibition of Costumes at the Madison Square Garden included a number of things besides costumes. Indeed, some of the most interesting dresses were on the backs of the visitors. Most of the historical costumes looked as though they came from some much-travelled theatrical wardrobe; but among the other attractions were an exhibit of the reeling and winding of raw silk from the cocoon (which most people do not appear to know to be an American industry, as well as the rearing of the silkworms) and a very striking "Interior,"

## TALKS ON EMBROIDERY.

## X.—SETTING SILK EMBROIDERY—LAUNDERING EMBROIDERED LINENS.

THE design within the frame compass having been completely finished in the "long and short" work described last month, the next important thing to know is how to keep it in its perfection when the tension is relaxed. The process is again not different from that used when fabrics are taken from the loom. As woven materials are squared and "set" by being placed on tenter-hooks along tenter-bars, and, in most cases, dampened and left to dry, so the way to "set" embroidery when the ground material permits is to dampen on the back and dry quickly before removing it from the hoop. This drying may be done by holding the frame before a hot fire or in front of a register, or by passing an iron lightly over the back while holding the hoop in the left hand, free from any contact on the right side. This is very different from pressing on a board or on a table, with the face of the work against a hard surface.

Work which is done in sections and set in this way will be in good order when finished as to the embroidery itself. It should show no wear, and should not draw in the least. The linen will be somewhat wrinkled, and the hoop creases, especially if the work is as tightly stretched as it should be, will be decided indeed; so it is necessary to "finish off" at this point with a hot iron. Lay a sheet folded until it is six or eight thicknesses on the table, and cover it with a piece of fine linen or muslin. It will not do to press on a coarse material. Dampen the creases well and any places where it seems necessary around the embroidery, but do not wet the silk. Now pass the iron, which should be hot enough to dry the material at once (but without scorching), over the entire surface, very lightly where it touches the embroidery—in fact, only enough to ensure keeping the piece generally straight. If one will press work in this way, being sure to have "set" the embroidery first, so that the work done with the iron is only a matter of putting the linen in order, the embroidery will have that exquisite freshness so seldom seen. It will seem to round up on its outline instead of being clear cut, and will stand away in effect from the ground material, even as painted flowers on a painted background do not seem to be a part of it. Pressing work firmly into a background not only destroys its clearness and freshness, but injures the color and gloss of the silk. Now when it is necessary to launder work it should be treated in the same way after the washing. The directions on the skein labels for washing the silk are an ever-present guide. Fine soaps are necessary. Warm suds should be made, in which the article must be dipped up and down rather than rubbed. After thoroughly rinsing in water of about the same temperature, the article, if a soft weave linen which is likely to turn yellow soon, may be dipped quickly through blue water. This should not be done, unless absolutely necessary, because the material has become yellow. In this case the blue water should be prepared with the utmost care; it should be light and perfectly clear. Squeeze the water out of the material as much as possible without absolutely wringing. Dry it in a fresh breeze or with hot air. The drying should be quick and complete. Never press while damp—have the article perfectly dry, because, as before said, it is wrong to press wet silk. Some colors will run when heat is applied to them suddenly while wet, and all will lose beauty under this treatment. When the article is dry, stretch the embroidered parts perfectly straight and very tight in the hoop; treat these as already directed for the first setting. If you stretch your embroidery true, you will by this process make it as perfect as when first worked. Embroideries may be laundered in this way and used as long as the ground material will hold and keep their original beauty, or they may be completely



spoiled by the first washing. The principle is simply this: Linen will bear a hot iron and be improved by it, but the silk stitches must be kept in their original position, and "set" without pressure either direct or indirect on their face, and the operation of quick drying while the tension is on accomplishes the "setting" without injury.

Wash silks are comparatively new. The secret of the old Asiatic dyes seems to have been rediscovered, so that the beautiful threads we now use, "Asiatic filo and rope silk," "Asiatic honiton and twisted embroidery silk," the "Roman floss," and others are guaranteed to wash perfectly. The process of dyeing is believed to be infallible, and yet every shade is subjected to critical tests in boiling water and suds in the factory. So it is true that when these threads are injured in the washing it is because it is not properly done.

The fact that the dyes are so fast that they can seldom be altered explains why it is that perfect gradation and matching is not always possible in them. Silks which are labelled with the same numbers sometimes vary a little in shade; therefore when a large piece of work is undertaken all the silks should be of one dyeing.

The way to dampen embroidery is to pat it with a fine velvet sponge, partly wrung out from water. This moistens uniformly, and one can avoid all rubbing.

When a design comes too near the edge of the material to be included in the hoop, the material may be successfully pieced out with a bit of linen. The sewing should be done with a strand of embroidery silk, as cotton will cut and will not hold.

When the edge is to be fringed there is no difficulty about the marring these stitches do, but in the case of a hem the problem is not so easily managed. When you sew a piece on to a hem, be sure to use silk—filo—let the seam be about a quarter of an inch deep and the stitches not too fine. When you are ready to press this you can remove the perforations left by wetting and rubbing on both sides with the sponge before pressing. You may need to repeat the process before all trace of the sewing is removed. It is especially necessary that you should sew perfectly straight along the edge of a hem, for if the stretching in the hoop is not on straight lines, such pulling as will straighten the hem will draw the embroidery, and vice versa; so that the decoration and ground material will always remain at odds. It is likely to take several crooked hems to impress this upon the mind.

The objection is often made that elaborate embroidery on wash material is extravagant because it is never quite so beautiful after washing. It is true that the more elaborate the work is the more care it requires to launder it perfectly, but it is a mistake to suppose that it cannot be done successfully. If silk embroideries are spared the hot iron, are washed, dried, stretched, then "set," and lastly "touched up" by pressing, they will be just the same after many washings as they were after the first "setting."

L. BARTON WILSON.

## HOW FASHION SETS THE DINNER-TABLE.

INQUIRIES made of the leading caterers, especially Mr. Louis Sherry, and also of the dealers in the most expensive glass and china ware, reveal the surprising and delightful fact that among the leaders of fashion the pendulum has begun to swing back from the elaborate and sumptuous style to the severely elegant. We are to be simple once more! The reign of the ribbon, the set piece, the over-dressed and over-loaded table is past and there is to be and already is, in fashionable circles, a return to quiet, moderation, and simplicity. To be sure, it is not a Quakerish simplicity; everything is to be of the best—the glass to be cut, the china to be of the most beautiful design, the linen soft as satin, and the embroidered monogram or crest done in an elaborate and exquisite manner. But it is to be *linen*, not satin, and white, with no colored embroidery or inserted ribbon, though there may be a band of heavy lace which will fall below the edge of the table and be followed by a plain, heavy hem. The same severity extends to the napkins, which are not even folded in any fanciful way, but are placed before each plate mathematically square and spotlessly white. The flowers are no longer arranged in a "piece," but are massed in a bowl in the centre in a loose bunch, retaining much of nature's freedom. There are no small bouquets beside each plate, and it is doubtful if Fashion in her present stern mood would allow even one blossom to float in the water in the finger-bowls. The light on the tables is to come only from candles, standing singly here and there—as many as the size of the table demands. Their shades, dainty silk ones, repeat the tone of the flowers. Beside these the only colors are the few allowed to the wine-glasses, the bon-bon dishes, and other similar small bits, while the glass and silver give brilliancy without glare to the whole effect. The dealers and makers of table-china are carrying out the same idea, and supply a great variety of designs in white and gold. In some cases the gold is limited to a narrow band around the edge, again it is more elaborate. Where color is used, it is often in small sprays of flowers widely scattered; deep colors in large masses are no longer in vogue.

## EXHIBITION OF HISTORICAL BINDINGS.

AN exhibition of historical book-bindings, mostly from the library of Mr. Robert Hoe, of New York, was one of the most important ever held at The Grolier Club. No public library or museum in America, and few anywhere, could make such a display. There were books which had belonged to royal personages and the most noted bibliophiles of the past, magnificently dressed in morocco of various colors, in vellum, embroidered silk or velvet, and furnishing examples of many different styles of binding. The most beautiful, with a few exceptions, were in the severe, but handsome geometrical style favored by the famous collector Jean Grolier, from whom the club takes its name. The same style, enriched by arabesques, was adopted by another great collector, Thomas Maioli, six of whose books were shown. In a charming binding in black and citron, bearing the emblems usually associated with Diana of Poitiers, the straight-lined compartments of the Grolier bindings have given way to an elaborate pattern in curved strap-work. A Book of Hours in red morocco, bearing the larger of the two stamps known to have been used by Geoffrey Tory, the celebrated printer and designer, is said to have belonged to Francis I. A full-length portrait of King Henry III., of France, in colored leathers, the features being painted on vellum, adorns the cover of a book which bears his monogram many times repeated in an elaborate border. There were several of the delightful little volumes adorned with daisies (marguerites), laurel-wreaths, and palm leaves, supposed, with more or less probability, to have belonged to Marguerite de Valois.





## TREATMENT OF DESIGNS.

## "GERANIUMS."

AN excellent opportunity for the study of pure color is given in the grouping of the red and pink geraniums in connection with the soft grays of the white blossoms. The harmonious tone of the stone mug, with its touches of old blue, contrasts effectively with the bright flowers, and the crisp washes in the background carry out the color scheme by repeating in a subdued key the leading notes of the composition.

**WATER-COLORS:** Select a medium-rough paper of heavy texture, and draw the outlines of the mug and principal flower-groups, particularly indicating in their correct position those which hang over the edge, breaking the line of the mug. Then wash in lightly a general tone over the body of the mug, and while this is drying cover the mass of red and pink blossoms with delicate, flat tones of pale pink and warm red, of medium depth; and run a very thin wash of pure yellow ochre over the white blossoms. When this undertone is dry, wash in the background, as nearly as possible following the effect shown in the lithograph. The tone of the foreground is then lightly suggested in its proper value, the washes being put in broadly here. In this way we have the paper covered with a fair suggestion of the general coloring throughout. It only remains, then, with smaller brushes, to take up each group in detail, deepening the washes gradually in the most delicate tints, and adding the stronger touches of shadow more boldly, using less water and more positive color.

The tone of the scarlet geraniums may be secured by mixing vermilion, rose madder, and a little cadmium for the pure color, and adding a small quantity of lamp-black to the wash to soften its brilliancy. Pure lamp-black and cobalt may be run over the half-tints, and yellow ochre and rose madder added in the shadows. In parts a little sepia may be used to deepen the tint. For the crimson blossoms the local tone is washed in with rose madder and a little lamp-black; add a touch of yellow ochre in the lighter parts and for the highest lights, and secure a soft gray with cobalt and vermilion. Where deeper touches of shadow occur, use sepia, rose madder, and lamp-black. The mug may be painted with sepia, cobalt, light red, and yellow ochre in the local tone; add, when dry, thin washes of lamp-black, cobalt, or rose madder, as may be needed. In the lights a very little yellow ochre and rose madder are run over to warm the paper, and lamp-black is added in parts. Cobalt and light red will give the colors at the top, and the shadow may be accented by touches of sepia. The green leaves, which are warm and delicate in quality and rather light in color, are washed in with a medium tone made with prussian or antwerp blue, pale cadmium, vermilion, and a little lamp-black. For the shadows, use the same blue, with burnt sienna and lamp-black, and in parts a little rose madder is needed. Take out the highest light tones with blotting-paper and use a fine brush to accent the deeper shadows. The red touches at the centres of the white blossoms are put in with rose madder, cadmium, and a little sepia. Those blossoms which have fallen on the table are washed over lightly in the shadows with sepia, rose madder, and yellow ochre.

In finishing, take up each group separately and put in the details; use small sable brushes. Deepen the shadows and take out the high lights with a bit of blotting-paper where the washes have covered them up. Keep the effect of this background broad, and sketchy in treatment, allowing the washes to run irregularly over the paper without blending in parts.

**OIL COLORS:** Select a rather fine canvas for painting this subject, and load the color where a heavy texture is desired. Remember that in painting flowers a certain effect of delicacy should always be preserved, no matter how broad in treatment the brush work may be. Draw in with charcoal the general forms of the different groups of blossoms without too much detail, then the vase and line of the table, and so forth.

The colors needed for the background are white, raw umber, permanent blue, and madder lake; add ivory black and yellow ochre in parts; the foreground tones may repeat these colors, but use more white and yellow, with less blue in the local tone. Break in touches of light red and pale cadmium in the lighter parts where needed; follow the color of the lithograph, but do not on any account try to imitate the marks of the water-color washes with the oil colors; simply blend the tones with a flat bristle brush.

The general tone of the mug may now be put in; mark well the shadows and emphasize the high lights. Paint the mug with raw umber, white, a little yellow ochre, light red, and cobalt for the local tone; add a little ivory black and madder lake in the cooler shadows, and in the highest lights on the gray body of the mug use white, a little cadmium, vermilion, and a very little black.

Paint the crimson geraniums with madder lake, a little yellow ochre, white, and ivory black for the local tone. In the shadows use burnt sienna, madder lake, a little ivory black, and white, if needed. A little cobalt or permanent blue may be added in the half tints and where any blue-gray tones appear. In the scarlet geraniums the color must be kept pure and brilliant; lay these in with a bright tone of red, made from vermilion, madder lake, yellow ochre, white, and a little ivory black. For the shadows, use raw umber and madder lake. Touch in the high lights with a pure tint made from vermilion, white, and a little cadmium. In the half tints a very little cobalt may be added to the white, madder lake, and black. The pink geraniums may be treated with these colors, though in somewhat different proportions, vermilion and yellow ochre predominating in the lighter parts, and rose madder with raw umber giving the key to the shadows. In the highest lights, vermilion, yellow ochre, white, and a very little ivory black are used. Paint the green stems and leaves with antwerp blue, white, cadmium, raw umber, and vermilion; add ivory black and burnt sienna in the shadows. Follow throughout the color suggested in the original study; keep the foreground brilliant and high in key and the background well in place behind the flowers.

## "VILLAGE CHILDREN."

In these quick sketches from nature Mrs. Nicholls has aimed to secure the color effect and general movement rather than detailed drawing; and the student will find here some useful hints in the management of transparent washes. The figures are lightly drawn in (free hand) upon thick, rough paper with a finely pointed, hard lead-pencil. In copying this study, take care that the general proportions are correct; leave out all small details at first, and mark only the larger forms of shadow throughout.

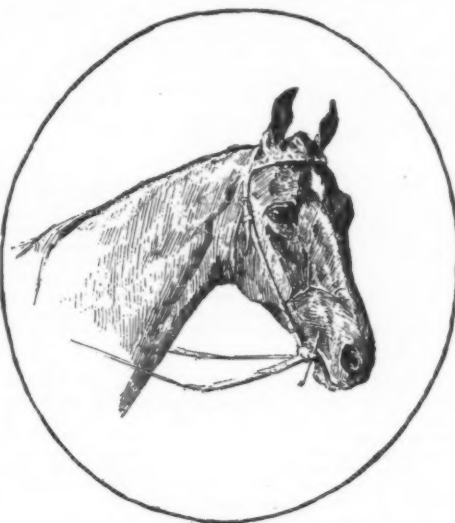
For the backgrounds, wash in at first a delicate tint with yellow ochre, cobalt, and light red; when this is dry, break in a little lamp-black and rose madder in parts, following the crisp effect seen in the original. Very little retouching is needed here, the washes being guided into shape along the outlines with a large, pointed brush and a bit of blotting-paper. For the gray dresses, use sepia, yellow ochre, and a little rose madder; run a thin wash of this over the paper for the local tint, and when dry put in the shadows with the same colors; add a



little lamp-black and light red in the deeper touches. For the blue hoods use cobalt, cadmium, rose madder, and lamp-black, and add a little sepia in the shadows. The white sunbonnet needs simply a thin wash for the shadow; the paper is left clear for the high light. The colors needed are lamp-black, yellow ochre, and rose madder. Touch in the little shoes with sepia, and add yellow ochre in the lights; in the second figure, where the lithograph shows a green touch, substitute the brown tint, and carry out the drawing of the toes in all with a little more distinctness of outline. This will be an improvement in the larger figure, where the green wash of the foreground cuts the foot rather abruptly. The hands may also be a little more defined in the second and fourth figure, if preferred. Cut the blotting-paper to a fine point for these details, and work with a small, pointed brush here and in finishing the features. Paint the flesh with yellow ochre, rose madder, and a little lamp-black; add cobalt and sepia in the shadows. The little red skirts and sleeves may be washed in with vermilion, rose madder, a little cadmium, and lamp-black. Sepia and rose madder will serve for the touches of shadow beneath the aprons.

## DESIGN FOR EMBROIDERY—TULIPS.

THE way in which the true character and natural look of the tulip and its leaves are preserved and show through, as it were, the conventionalizing is a most pleasing feature of this



TREATMENT OF A HORSE'S HEAD IN PEN-AND-INK.

(Given as a hint for "Young Illustrator.")

design. The flowers when embroidered will seem all the more natural for being adapted to the sphere of conventional work.

When you have traced the outline of this design upon your fabric pin the drawing upon the wall in front of your work-table about three feet distant. You will now appreciate the curves and general sweep of the whole and also the modelling of the flowers and buds as you never can with the drawing near the eyes. This fact will prove to you not only that the drawing so placed will be a great help in your work, but also that it is a study designed for large surfaces, and in order to be effective must be seen at a distance and have sufficient background to give it a good setting.

When you are ready for work draw free-hand with a sharp pencil—if your material will take a pencil line, pen and ink or brush if not—a few lines to indicate the direction the stitches are to take. Where petals or surfaces to be embroidered are large, it is a very good plan to draw these guide lines, for even workers who are experienced will find it somewhat difficult to calculate the direction and always come out at the end of a curve on the correct slant. The direction in this case is perfectly indicated in the lines of the shading, but altogether too many are used to allow of their being transferred and the shadows suggested are more complicated than those of the embroidered design should be. The shading, while a great help in itself, must not demand too much of the worker's attention. In this, as in nearly all cases of transferring for embroidery, it should be entirely overlooked in tracing and only indicated afterward by a few lines. The shading in this study is simple as to tone, but you can afford to sacrifice some of its detail of form in embroidering—indeed, you will be forced to in order to gain the greatest possible expression in the needle-work. Therefore, while you keep the drawing with its excellent modelling before you, do not try to copy all it expresses any more than you would try to copy the tulip itself from nature. Simplify as much as possible, depending upon the wavy outline to express the delicacy of the petals and upon the most important lights and shadows only to bring out the perspective. Keep in mind especially that it is necessary to confine the high lights to the centres of such decidedly convex petals in order to give the effect of roundness. By standing off from the drawing about six or eight feet, what is meant by the important shadows will be evident.

The most important point in embroidering this design is to

see and remember that both flower petals and leaves, are parallel. This is less usual than the net-veined leaves, which suggest a general direction toward the centre axis vein. This parallel veining presents something of a question to the worker who does not want to do the embroidery in the most elaborate way—that is, solidly. When we mean to embroider such forms as these solidly we can keep the stitches parallel and impose row after row, one below the other, and so cover without difficulty the space where the form broadens; but when border work alone is wanted, one needs to resort to the device of working the points of the petals rather deep with long and short stitches and finishing the outline down by slanting in off the straight just a little. The heavy point emphasizes the work and compensates for the very narrow line of nearly straight stitches on the sides. This simple long and short stitch border limits still more the opportunity for shading, so that it becomes little more than keeping the outer petals light and throwing into shadow with deeper shades those that lie back, in order to assist the outline in the idea of perspective.

The design is especially adapted to solid embroidery, and done in this style with the brilliant colors it will be most elaborate. Alternate red and yellow in the blossoms with an occasional white flower shaded with the lightest green. If you can have a bunch of tulips near you, you will be surprised in studying them to see how much you may dare as to color in their markings. Work from light on the tips of the petals to the deep shade near the stem, row over row. The long stitch may be nearly an inch long, then cover within a quarter of an inch from the top. This makes the work extremely rich, and the difference between the long and short stitch on the upper edge of the rows multiplies the number of shades used.

The color combination in this study may be brilliant and varied—reds blending from salmon pinks into yellow are, as all know, the tulip colors. Where two totally different colors, such as red and yellow, are combined by close gradation, so that they really become parts of each other, there is less danger of violent and jarring contrasts than one would imagine. The red and yellow may be overlapped until all violence is melted, but it is the ground color and the introduction of other colors, such as the greens for the leaves, where the danger of lack of harmony lies. Keeping in mind the laws of complementary colors will help one in selecting a ground shade. It is evident when we recall these rules that warm shades of blue will be harmonious. There are many soft blues shading into neutral tints, and any one of these colors made opaque or gray by white will correspond in tone to the leaves, which are in nature an opaque green. One will remember at once that the greens of the tulip leaves are a bluish white, and the law of harmony so often clearly shown in nature is in this instance most suggestive, and leads one to wonder why it is that a correspondence and relation in tone so self-evident can be so often violated. As there is likely to be some difficulty about this color combination, it may be of much practical help to the amateur to give the label numbers of the Asiatic flou silks which will best suggest the natural colors of these flowers. About four or six shades of yellow running up from 2012—reds from 2063 and greens from 2430 will be a good combination.

## PLATE—RAISED PASTE AND FLOWERS.

THIS design can be treated in several different ways. It will be very rich and effective if done in raised gold, with a "Coalport green" edge and a beading of raised gold dots between these two inner lines. To model the garlands in raised paste follow the drawing of the little flowers and leaves very carefully, and then cover solidly the entire leaf and flower with gold. Different colored golds can be used in these raised garlands with a perfectly beautiful effect; use the lighter or green gold for the flowers and the yellow gold for the leaves, or vice versa. The garlands will look very dainty if done in colored enamels; or they may be in white enamel over a tint.

This design done in raised gold and with a colored band only can be finished in two firings.

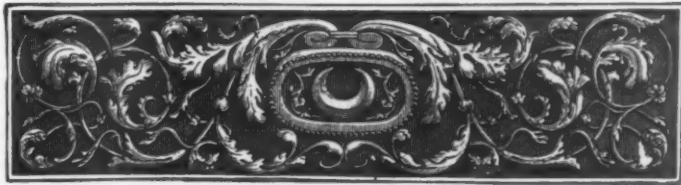
To paint the garlands, wash in very lightly some of the roses with rose pompadour (this color will stand two firings better than most pinks) and the others with mixing yellow; the latter should be shaded with just enough silver yellow to keep the drawing. Wash some of the leaves with delicate little touches of moss green J, and others with pearl gray and night green, giving shadowy effects. The daisies are painted in brown green and touched with white enamel in the second firing. Make some a pale heliotrope, or add some tiny little blue touches for the forget-me-nots. The garlands should be clear and clean and look as if the flowers hung together on a string or stem. After the first firing touch the pink roses with carmine No. 3 and occasionally a little deep red brown. The yellow roses are retouched with yellow brown and deep red brown. The leaves after the first firing will require dainty touches of brown green. A few leaves in a red tone—violet-of-iron—will give character to the rest of the flowers. Keep the design delicate, for the beauty of the garlands depends upon their daintiness. In putting on touches of white enamel for high lights always be careful not to overdo it, or your work will look amateurish.

## CUP AND SAUCER—VIOLETS AND PANSIES.

THIS design being conventional may be entirely in flat tints, which might be of the natural colors, or harmonized to make a pleasing monochrome. For instance, a ground of deep rich purple and warm gray, with the decoration in a stronger tint of the purple, or substitute for the purple violet-of-gold; or use deep red brown and warm gray for a tint, and put in the decoration in deep red brown—not too strongly. In either case outline with raised gold. Or you might use chestnut brown and warm gray, and work up with chestnut brown; then add a little deep red brown to the same for the outlines. If in colors, light ivory yellow, light coffee or turtledove gray would harmonize, with violet-of-gold and sky blue for the flowers, and brown green and pearl gray for the leaves. After the design is correctly and distinctly drawn in with water-color carmine, put on the tinting first (if painting in monochrome) over the whole, and after drying well lay in the design with the stronger color in perfectly flat washes, without disturbing the ground underneath. Then lay the raised paste in the most delicate lines possible; they should be no heavier than a hair, and perfectly true and even. After firing, gild and then fire again. If the flowers are put in in natural colors, the ground tint must be removed from the design, unless it is a delicate violet; in that case it could be left over the whole. The success of such a design depends upon its being executed with the greatest care and neatness.

## DESSERT PLATE—GOOSEBERRIES.

FOR the berries use moss green V and pearl gray, then model them with the same green (used a little stronger) and a touch of brown 17. The network of veins might be cut out and lightly touched over with yellow and pearl gray. Some berries have a reddish flush; this is put in with deep red brown and violet-of-iron. The little pip on the end is brown, and the berry stems a light tender green. The leaves are gray green, with warm shadows; those at the end of the stems are more delicate in color than the others. The stems are a warm brownish gray.





## NEW PUBLICATIONS.

THE SECOND EDITION OF PEN DRAWING AND PEN DRAUGHTSMEN, by Mr. Joseph Pennell, is to a large extent a new book. The text has been cut down, and improved in the cutting, and there is a considerable number of new illustrations.



BOOK-PLATE CONTRIBUTED TO THE ART AMATEUR BY A READER IN FRANCE.

There is a new chapter on Danish and Norwegian work, important additions to the chapter on pen drawing in Germany, and there are several new drawings in the English section. The book as it stands is mainly a collection of reproductions of pen drawings and allied work, with more or less of critical comment, some of the illustrations being practically left to speak for themselves. Wood-cuts and half-tone reproductions of brush-work are admitted. Some of the illustrations are of very little interest, while, on the other hand, some of the most important men are very poorly represented. Raffaelli has only a sketch of a head, a very good bit of pen-work, but not very characteristic, nor are the two examples of Charles Keene the best that might be selected. Mr. Pennell, we notice, speaks of Raffaelli as a "naturalized Frenchman," evidently believing him to be Italian by birth; while he was born in Paris. But these and other such shortcomings must be expected, and we must felicitate Mr. Pennell on his having chosen so large a proportion of the same illustrations which had appeared in *The Art Amateur* before his first edition was published. He says, and no doubt correctly, that he had begun his work before he was acquainted with these *Art Amateur* articles; but seeing that he refers to them as the only work of importance besides his own, perhaps we are justified in inferring that he has been more or less guided by them as his book went on.

We wish that while Mr. Pennell was about the work of cutting down his text, he had omitted much of what he says in his chapter on "Pen Drawing in the Past." Not that we object to his general contention that the old masters did not care specially about the sort of line and the sort of tone that are proper to pen work, but because he expresses that truth in such a way that the average reader will believe that he claims absolute superiority in all things for the moderns. It does not show much critical acumen to compare, in a general way, a drawing of Titian's, done for one purpose, with a drawing by Lalanne, done for a very different purpose. He should have confined himself to the point that Titian gets nothing of value with the pen that might not be got by etching, while in Lalanne's drawing every line and dot has the character of pen work. Pen technique, in fact, is to a great extent a modern development, but it does not follow that the modern work is superior at all points to the old. Even among modern drawings there are examples, like Renoir's, in which manual skill goes for nothing, and they are among the best things in the book. Again, as he admits examples of line work other than that produced by the pen, he should have given fuller illustration of the work of Rembrandt, Holbein, Dürer, and others.

On another point we find that we cannot agree with Mr. Pennell. He prefers a very bad paper, so loaded with pipe clay or some stuff of the sort that the pages of his book are already beginning to break at the joints, and it is doubtful whether it will not fall in pieces after a year's use. For the finer sort of pen-work and for half-tone cuts a smooth, hard-finished paper is found requisite, but the paper on which *The Art Amateur* is printed answers all purposes and does not distress the eye by shininess nor break across if incautiously folded. Mr. Pennell's contention that all hand-made paper is "bad" for printing wood-engravings or bold process work is nonsense. It requires more careful printing and less minute drawing—that is all. A large proportion of the drawings in his book would have looked better on a paper with a reasonable texture. The drawing that cannot be reproduced on sound paper may be a very beautiful drawing to put in a frame and keep for its own sake, but in drawing for reproduction the artist should keep in mind the necessities of the printer, and not force him, in self-defence, to use the very worst paper that has ever been made. (Macmillan & Co., \$15.)

THE ART OF WILLIAM QUILLER ORCHARDSON, the subject of the Portfolio Monograph for February, is evidently one that it has given Mr. Walter Armstrong much pleasure to write about. Orchardson is a very fine and skilful painter, and he also has a happy knack at arranging dramatic scenes in a life-like manner, and a sufficient knowledge of the costumes, furnishing, and so forth of the other end of the century. With these qualities, some of which have gained him popularity in England and others sincere respect elsewhere, it is not surprising that Mr. Armstrong equals him with the greatest. The number is exceedingly well illustrated with four well-printed photogravures and a large number of half-tone plates in the text.

THE GOSPEL OF BUDDHA, by Paul Carus, is in the main a compilation from the numerous translations of Buddhist Scriptures that are already available in English, French, and German. The series of "Sacred Books of the East," edited by Max Müller, has especially been laid under contribution. But, except for the special student, these works might almost as well be in their original Sanskrit or Pali, for their bulk and the diversity of their contents make them nearly useless to the general reader. Dr. Carus has, therefore, set himself a useful task in undertaking to abbreviate, arrange, and bring into rational sequence the most important portions of these books, presenting a comprehensive view of the life and teachings of Buddha, as his followers believe in them. In doing this he has not departed from the simple narrative style of his originals, but has cut down the long accounts of miracles and wonders to a readable quantity, and has brought into prominence the doctrinal teachings and discussions. The book may therefore be read with pleasure by those who only care for the story, while the reader who wishes to gain a distinct and rational view of this great philosophical and religious system can be referred to no better source, and the special student will find the work valuable as a handbook for ready reference. The author's very broad church views, ex-

pressed in his preface, may have colored his ideas on certain controverted points, such as those regarding the problem of personality; but, on the whole, his presentation of the subject is clear and unbiased. (The Open Court Publishing Co., Chicago, \$1.00.)

THE CRYSTAL BALL, a collection of fairy ballads for children, by Alice Sargent, illustrated by Mary Sargent Florence, is of much more than average quality as regards both verses and illustrations. The latter are from very clever drawings with the quill pen, and should make excellent things for beginners to copy. The artist is the same of whose decorative work we gave an illustrated notice some time ago, and these pictures of children and fairies show the same strong qualities of design that are remarkable in her larger works. The numerous and very charming initial letters especially might tempt a printer of artistic proclivities to throw away his stock of ornamental type and get a new set designed by Mrs. Florence. The tales are mostly new poetical versions of such old favorites as "Hans in Luck," "Rapunzel," and the "Swan Maiden." They are told in few words and fit, and with a notable command of those figures of rhetoric that are appreciated by children. The volume is beautiful as a piece of printing, and is published by George Bell & Sons, London.

JAPHET IN SEARCH OF A FATHER, if not among the best of Marryat's novels, is, as his new editor, Mr. David Hannay, says, "good enough to begin with." It is the first of a series which is to include all the sea stories, and is distinguished by a candid and well-written introduction, giving the facts of Marryat's life, and by numerous clever pen-and-ink illustrations drawn by Mr. Henry M. Brock. (Macmillan, \$1.25.)

THE DEVIL'S PLAYGROUND is the startling title of a rather clever story by John Mackie. The scene is laid in the wild Northwest, just over the Canadian border, a section with which the author seems to be thoroughly familiar. Dick Travers, a young Englishman decidedly down on his luck for several good reasons, turns up by chance one stormy night at the ranch of a fellow-countryman, whose wife he finds to be his former sweetheart. At first he covers Mrs. Tredennis with scorn for her supposed ill-treatment of him in the past; but the two are thrown constantly together, and Travers finds the old passion reviving in spite of himself. The closing chapters, in which a frightful blizzard overtakes the pair in the "Devil's Playground," are positively thrilling. The end is a tragic one, but conveys a moral lesson. (Frederick A. Stokes Company, illustrated.)

A MAN OF MARK, by Anthony Hope, is another breezy tale of the same order as the "Prisoner of Zenda." The scene is laid in Aureataland, a rickety little republic somewhere on the northern coast of South America. President Whittingham is a fascinating rogue, whose ideas of government, especially in such matters as the negotiation of national loans, are original, to say the least. The other characters, including Jack Martin, the resourceful hero and bank manager, are equally entertaining and almost equally unprincipled. The plot is ingenious and exciting. (Henry Holt & Co., 75 cts.)

UNCLE SAM'S CHURCH: HIS CREED, BIBLE, AND HYMN-BOOK, by John Bell Bouton, should be read and digested by every present and future voter in the land. The pithy title furnishes a suggestion of the contents. The author believes that the whole American people need a new baptism of Patriotism, in view of the grave responsibilities and dangers that are ahead. For one thing, let copies of the Constitution, the Declaration of Independence, Washington's farewell address, and some of our most spirited national lyrics be pasted up on the walls of the 60,000 post-offices in the United States, and the good work will be effectively started. We are glad to hear that this ringing appeal for a National cult has been brought to the notice of the government and there is some talk of printing it at public expense for general distribution. (Cambridge University Press.)

LE MONDE MODERNE is a new French monthly review of a high class and well illustrated. The number for February, which is before us, begins with two bright short stories, "La Dame de Gib-le-Cœur," by J. Recard, and "Deux Voisins," by H. Chantavoine. A paper on the "Movements of the Worker" in forging metal is illustrated largely from instantaneous photographs. An appreciative article on Ingres contains many anecdotes of the painter and illustrations of his principal works. There is a review of the present literary movement in Germany, by Edmond Bailly, "Notes sur la Russie," by Michel



EX-LIBRIS OF THE AUTHOR OF "ENGLISH BOOK-PLATES." (Shown at the recent Blackwell Exhibition at Brentano's.)

Delines, and a thoughtful article on Socialism, by A. Claveau. But *Le Monde Moderne* aims to be a general family magazine, and we note also well-written and illustrated articles on the fashions, notes on the bicycle with a motor attachment, or "bicyclette," from a medical point of view, by Dr. Marcel Baudouin, a review of recent inventions by Arthur Good, as well as articles on compressed air as a power for use on street railways, on the Municipal Council of Paris, and on the cultivation of water-cress. The International News Co., 83 and 85 Duane Street, New York, supplies American subscribers to the magazine.

## ART NOTES AND NEWS.

AT Avery's Gallery has been shown a number of drawings by Mr. Smedley, one of the few illustrators who can make the men and women of society look interesting without caricaturing them.

THE exhibition of water-colors and oil paintings by Miss Clara T. McChesney, at her studio, in West 22d Street, was more remarkable for the quality than the quantity of the work shown. It was, nevertheless, fairly representative. Miss McChesney, who is a young Californian, and a graduate of the art schools of San Francisco and New York, began as a painter of flowers and still-life; then, after several trips to France and Holland, developed into a genre painter of remarkable ability, and now aims at the ideal representation of the nude. Her work shows that each step has been well prepared for by previous



ENGLISH BOOK-PLATE SHOWN AT THE RECENT BLACKWELL EXHIBITION AT BRENTANO'S.

study. Among the more important are her "Old Blind Fiddler," "Cinderella," and "Weeping Faun," the last a study in oils for a picture not yet finished.

THIRTY paintings by the late George Inness, lent by various Chicago gentlemen, made up an exhibition of great beauty in one of the galleries of the Chicago Art Institute. In the centre of the room stands Hartley's bust of the dead master; below it hangs his heavily loaded palette; all around are the wonders wrought by it. Some have been in the possession of their owners for years, others will be readily recognized as among the notable canvases of the recent sales—"The Lone Pine," for instance, with its gorgeous sunset; "Rosy Morning," which fairly radiates light; "Moonlight on Passamaquoddy Bay," scumbled, vague, but falling admirably into place from the right point of view. Mr. James W. Ellsworth lent the following works: "Summer," "The Bathers" (1888); "Dawn" (1888); "Sunset" (1891); "The Rainbow" (1891); "A Rocky Shore" (1892); "Winter" (1892); "Edge of Forest" (1892); "In the Woods, June" (1892); "The Pool in the Brook," Mr. Cyrus H. McCormick loaned; "The White Mountains," "A Cloudy Day at Milton" (1877); "Autumn" (1892); "A Breezy Day" (1893); "The Lone Pine" (1893). Mr. Martin A. Ryerson loaned: "Old Elm at Medfield" (1860); "Villa Barberini" (1872); "Sunrise" (1892); "Moonlight on Passamaquoddy Bay" (1893); "Rosy Morning" (1894). Mrs. W. R. Linn loaned: "Medfield, Mass." (1861); "Hillside"; "Summer Evening, Montclair, N. J." (1892). Mr. C. L. Hutchinson loaned: "Afterglow" (1893) and "Eagleswood, N. J." (1866). Mrs. N. B. Judah loaned: "Autumn" (1877). Mr. John H. Prentiss; Mr. S. M. Nickerson; "Landscape"; Mr. T. B. Clarke, of New York, "Summer Foliage" (1883).

A NOTEWORTHY feature of the recent annual exhibition of the Bohemian Sketch Club of Buffalo, N. Y., was the grouping together, above the picture collection proper, of the various compositions and sketches that the different artist members of the club had contributed to their regular meetings throughout the year. Among the pictures which attracted special attention were those of George B. Bridgman, A. Raphael Beck, James Francis Brown, and G. Merritt Clark.

IN Chicago the newly organized Caxton Club, somewhat on the order of the Grolier Club, of New York, is worth noting in a community popularly supposed to be wholly given over to commercial pursuits. Among its members are George H. Armour, E. E. Ayer, Irving Way, Chauncey L. Williams, J. W. Ellsworth, Eugene Field, John Vance Cheney, and other bibliophiles and bibliopagists. The club heralded its birth by an exhibition of book-bindings, held at the Art Institute from March 4th to 24th. Some three hundred fine examples were shown, among them "Erasmus Colloquies," Basle, 1537, bound for the great Grolier himself in brown calf with broad bands interlaced, and part of the Aldine ornaments painted in mastic of blue green, red, and white. A morocco mosaic by Capé enclosed an Aldine Virgil; one of two copies on vellum of the Vulgate, bound by Marius-Michel; another Latin Bible in illuminated thirteenth century manuscript was shown in a binding by Hardy-Ménil. There were also examples of Macé-Ruette, of Boyet and Duseuil, of Le Gascon, the "Evening Star of book-binding in France," of Derome, Padeloup, and other representative French, English, and American artists down to the present time. By Colde-



Sanderson, "the most original figure among English binders of this century," many notable examples were shown. The most remarkable was probably the "Prometheus Unbound," prepared for the Shelley centenary of 1892. This has a green morocco binding, the sides and back covered with a floral design of curves, stems, and roses in a nebulae of gold stars. Sterne's "Sentimental Journey," a charming little volume in green semi with hearts, was one of many bearing the well-known imprint of the Doves Bindery. The great collectors who "inhabited dead centuries," the kings and queens of France, Madame de Pompadour with her coronet duly emblazoned, popes' mitres and cardinals' hats were all duly represented on the backs of rich books; stamped leather and silver of former generations reappeared. Two modern bindings were probably quite unique in style, one by A. J. Cox for "Mythical Monsters" in red French morocco with lizard and snake skin inlays, symbolically treated, and one by the sculptor Kemeys for his book, "The Legend of Little Panther." This is not only written and illustrated by Kemeys, but the covers are formed of greenish bronze reliefs on Indian subjects, set in dark green morocco.

MISS JENNIE L. BOYD this summer will again take a class of young ladies to Holland on a sketching tour, leaving New York about May 15th and returning in September.

MR. GEORGE LEYKAUF, the well-known ceramic artist, will give lessons in china painting to advanced pupils at Miss Wilmarth's Studio, 19 East 16th Street, New York, during April.

THE NATIONAL SCULPTURE SOCIETY will hold its second annual exhibitions from May 7th to May 23d. Exhibits will be received at 215 West 57th Street, on April 29th and 30th.

#### SEEN IN THE SHOPS.

THE Morris-like, naturalistic designs are growing larger and bolder in "tapestry" goods, but others of small, conventional patterns and in single colors are in great favor. These are in wool and in cotton. Some of the most beautiful "tapestries" are those which reproduce the colors and effect of very old-time embroidery; the stitch is small and fine, the colors mellow, the effect elaborate and rich. Wonderful specimens of these are to be seen at Johnson & Faulkner's, which have been made for the firm from designs copied from old embroideries abroad. The all-over designs are referred to here, while there are also copies of wall-coverings in panels, which, a. e. however, sold by the yard, to make large or small panels.

The materials lighter in weight—damasks, satins, etc.—are also lighter in color and design and of French make. There is one satin damask with a design of baskets and flowers, of Watteau style, which is made in sixteen different colors. One of the brocades is of the quality of silk known as taffeta, made with an elaborate Louis XVI. design. Many kings of France are enjoying a revived fame in connection with designs—even Louis XI. has one, but it is all crests, swords, monograms and other un-American elements. It is made in cotton and tinsel, and is used chiefly for ball-rooms and public places. Another of the same kind brings in eight different varieties of the fleur-de-lis.

The narrow stripes have not gone out of favor, and that person would be hard to please who could not find just what was wanted in the bewildering variety in the shops. Some very quaint ones have the effect of old-fashioned ribbons placed side by side.

This reproduction of old-fashioned styles is seen also in the china, though the manufacturers of these wares do not bring out new ideas with every season; a popular design lasts a long time, and, what is often done, can be reproduced at any time, to fill out a broken set or duplicate one. At the present time the character of decoration is simple, often suggesting an old-time style or a quiet, cottage character, though in material and finish beautiful and expensive.

IN the interest of good taste, it is pleasant to be able to state that the Trenton porcelain which Davis Collamore & Co. have been introducing for the past three years is now firmly established in popular favor. It is dainty in color and design, and particularly suitable to all sorts of small articles, such as writing sets, manicure sets—indeed, everything of the kind appropriate for the toilet-table. Some of the lamps, too, are very beautiful. The mellow, unctuous glaze gives the ware many of the characteristics of the precious "soft paste" of old Sèvres and Dresden.

IN white china for decorating there are some new things at M. T. Wynne's which are likely to be popular. Among them is quite a large lamp in the rococo style, with a china bowl. There are also some very large vases of Teplitz ware, which are suitable for figure decoration, and a generous punch bowl with tray and cups, perfectly plain in outline and surface.

A NEW use for glass is as standards of tall lamps. In this place it is not twisted, as seen so often in the candlesticks, but is plain and very simple in form. With a silver bowl to the lamp above, this produces a very handsome effect.



### EX-LIBRIS.

#### AN EXHIBITION OF BOOK-PLATES.

THE first public general Exhibition of Ex-Libris was held in New York, during March, at Brentano's, all of the 500 examples being contributed by Mr. Henry Blackwell from his famous collection. The selection embraced a notable array of "early American," "early English," and "modern English," and the first presentation that we have seen of Canadian book-plates—64 numbers. The array of "modern American" was very full. We give below the list complete:

Adam and Eve.....	By Hopson, New Haven.	
Chas. Dexter Allen.....	Signed proof by Garrett.	
.....	Female design.....	
American Philological Society.....		
William Loring Andrews.....	By E. D. French.....	
Annapolis, U. S., Naval Academy.....		9 varieties.
Samuel Putnam Avery.....	By C. W. Sherborn.....	
W. E. Baillie.....	Cupid proof signed by E. D. French.....	
Richard Jackson Barker.....	By Stauffer.....	2
E. H. L. Barker.....		2
Arlo Bates.....	Portrait plate.....	
James Phinney Baxter.....	Portrait plate.....	
Henry Ward Beecher.....		
Edward Hale Bierstadt.....	Proof signed by French.....	
Henry Blackwell.....		
.....	Madoc plate.....	
.....	Welsh.....	
.....	Angling.....	
Boston University Club.....		
Helen Elvira Brainerd.....	By French.....	4
J. W. Barton.....		
John M. Brown.....	Maine.....	
Swan M. Burnett.....	Proof.....	
Charles W. Burrows.....		
William Archer Butterfield.....		
Lucy Coleman Carne.....		
W. W. Chevalier of England.....	Proof signed by S. Hollyer.	
Charles E. Clarke.....	By French.....	
Julia Dexter Coffin.....	Welsh.....	
Charles T. Congdon.....		
Ella Wallace Cort.....	By S. H. Hogan.....	
William Ashmead Courtenay.....		
Geo. W. Cram.....	Proof signed by G. W. Edwards.....	
Ch. H. S. Davis.....	Portrait plate.....	
H. E. Deats.....	Proof signed by French.....	
Edward Denham.....	N. Y. Book-eller.....	
Joseph Henry Dubbs.....	By Stauffer.....	
George H. Ellwanger.....	Rochester, N. Y.....	
H. C. Eno.....	By H. C. Eno.....	
Daniel B. Fearing.....	Newport, R. I.....	
Eugene Field.....		
Charles B. Foote.....	By French.....	
Franklin and Marshall College.....		
Mrs. S. A. French.....	Providence, R. I.....	
Mary Brainerd French.....	By French.....	
.....	proof.....	
Edward Davis.....		
Dorothy Furman.....	Flushing, L. I.....	
John E. Gavit.....		

Marion C. Greenleaf.....	By H. C. Eno.....	
Almon M. Griswold.....	N. Y.....	9 varieties.
Oakey Hall.....		
J. Max Hark.....	Bethlehem, Pa.....	
G. D. Harrington.....		
C. Fiske Harris.....	Providence, R. I.....	
Miss Hett.....	By Stauffer.....	
Oliver Wendell Holmes.....	Proof signed W. F. Hopson.....	
W. F. Hopson.....		
Lawrence Hutton.....		
Helen Iselin.....	N. Y.....	
Larchmont Yacht Club.....		
Marshall C. Lefferts.....	One by French.....	5
Wm. J. Le Moyne.....	Comedian.....	
Paul Lemperley.....	Proof—Well plate.....	
.....	Snake Lamp.....	
Frederick James Libbie.....		
R. C. Lichtenstein.....		
Lynn Oxford Club.....	By French.....	
Maine Historical Society.....	By Stauffer.....	
A. M. MacDonell.....	By S. H. Hogan.....	
S. W. Marvin.....	By Halm.....	
Massachusetts Historical Society.....		
Stanley Mathews.....	Justice Supreme Court.....	
Brander.....	By Abbey.....	
C. C. Moreau.....	By Stauffer.....	
George M. Morgan.....		
James Appleton Morgan.....	N. Y.....	
New Haven Public Library.....	By Hopson.....	
N. Y. Grolier Club Book-plate.....		
Grolier Club.....	By French.....	
New York Reform Club.....	By Miss Hurlbert.....	
.....	Church.....	
.....	State Library.....	
Dr. Geo. L. Parmelee.....	Proof signed by W. F. Hopson.....	
May Peabody.....		
Rev. Carl E. Petersen.....	By S. G. Hogan.....	
Gifford Pinchot.....	By H. C. Eno.....	
J. H. R. Jennie.....	N. Y.....	
Daniel Ravenel.....		
Rousseau.....	N. Y.....	
John E. Russell.....	Proof ex-Gov. of Mass.....	
George Dudley Seymour.....	By Hopson, signed.....	
Shugio.....	Japanese plate.....	
Florence Scribner Stauffer.....	By Stauffer.....	
David McNeely.....		
Edmund Clarence Stedman.....		
E. G. Stoddard.....	Proof signed by W. F. Hopson.....	
Arthur Robinson Stone.....	Mass.....	
Folney Streater.....	N. Y.....	
Kenneth Matheson Taylor.....	By S. H. Hogan.....	
Alfred Trumble.....	N. Y.....	
E. de V. Vermont.....	Author America Heraldica.....	
Richard Grant White.....		
Chauncey Lawrence Williams.....	By Halm.....	
Francis Wilson.....	Comedian.....	
Louis Windmiller.....	By Miss Hurlbert.....	
John P. Woodbury.....	One by French.....	

The invitation to the exhibition bore the recently engraved plate (by Mr. Edwin D. French) of Mr. Blackwell. Copies of The Art Amateur showing numerous rare examples of ex-libris were displayed in a showcase.

#### BOOK-PLATES IDENTIFIED.

SIR JAMES H. GIBSON CRAIG, of Riccarton, Currie, Scotland, informs us that No. 34 is his coat-of-arms; it so appears in "Burke's Peerage."

Mr. Henry Ernest Woods, of Boston, sends us the following identifications:

No. 49 bears the arms and crest of a Collett family in England. No. 51 bears the arms and crest of the Van Sittart family in England, descended from an ancestor who came from Germany in the seventeenth century and married the daughter of a London merchant. From the monogram, "A. V. S.," perhaps the plate belonged to another Van Sittart, Esq., of Slottsbrook, Berks. (See Burke's "Landed Gentry.")

No. 53 bears the arms and motto of the Murray family of Birmingham, England.

No. 54 is the arms, crest, and motto of some member of the family of Kilderbee, of County Suffolk, England, who married an heiress of an English family of Horsey.

MR. WOODS remarks: "The utter ridiculousness of very much of the heraldry that has been adopted in this country is pretty well exemplified in the book-plate of Hanson A. Risley (in a recent issue), who appropriated a design used solely by women, and which does not bear a Risley arms at all, but an arms of Bruce."

INFORMATION is wanted concerning the book-plates 57, 58, 59, and 60, shown at the bottom of this page. Those of our subscribers who desire the identification of specimens in their collections will please consider themselves at liberty to use our columns for that purpose. Great care will be taken of plates entrusted to us for reproduction, and they will be returned to the owners in as good condition as they reach us. By this means of presenting facsimiles of originals, we are confident that identification of unknown ex-libris will be much easier than by mere descriptions of the plates.



No. 57.



No. 58.



No. 59.



No. 60.

## CORRESPONDENCE.

## INTERIOR DECORATION.

A CORRESPONDENT in Newport, R. I., writes as follows: "Wishing to refurnish and renovate my house for the coming season, I would be very glad if you would suggest an effective treatment for the reception-room of a photographic studio. The room—eight feet and three inches studded—has two windows on the south side and one on the north, is sheathed all around to a height of three feet with shellacked hard pine. The rest of wood-work is painted. There is a scuttle or trap-door about two feet square cut in the ceiling at the point indicated on the plan enclosed. Can you suggest a way of hiding it? The floor, of hard pine, is in good condition. The walls are at present papered. The room is 15x17; it has the sun nearly all day."

Cover the walls with fine burlap; then size and paint. The frieze may be eighteen inches deep, and of a pale canary yellow. From the frieze to dado, a pink shade. The door, door-frames and window-frames of a deeper rose shade. The mouldings can be picked out in black and gold. A picture moulding in black and gold should divide the frieze and wall space. Then get some papier maché wreaths or panels and distribute along the frieze—about a yard apart or more—and gild them.

For a ceiling cover, use a valerium or sort of canopy made of cotton cloth, in cream and pink (alternate widths), fixed along at the angle of the walls and ceiling with a black and gold moulding, and gathered in plaits to the centre of the room—either tightly, or hanging loose—and fixed there with a larger wreath or centre piece also gilded (after the manner of old-time piano sounding boards). Cover the floor with a plain deep red carpet, and have a few good Oriental rugs to break up the monotony. The furniture should be in black or ebony and gold, with some incidental bits of color in the screens and bric-à-brac, and the introduction of flowers or palms, according to the season.

F. S.—A good way to close up the superfluous window in your library, and at the same time make a good use of it, is shown in the illustration on this page. The enclosure at the top is fitted up with four shelves to hold books, and to hide the ugly space at the bottom a neat writing-desk is pushed up close to the moulding.

## CHINA PAINTING.

J. B.—Albert yellow is the only one of the yellows that mixes with all the reds and browns, and is always trustworthy. It corresponds almost exactly with the Lacroix silver yellow.

N. Y.—Gold scoured when warm is much more brilliant than if scoured when the object is cold. If it is not convenient to take the pieces from the kiln while yet warm, they may be warmed before burnishing, care being taken not to handle the gold until it has been scoured or burnished, as the moisture from the fingers makes it difficult to burnish perfectly. A high finish may be given by finally rubbing with fine silver polish.

S. L. and B. T. F.—China should never be crowded in the kiln, nor should very large dishes be fired in a pot so small as barely to contain them, as the sudden changes of temperature would then be too quickly and unevenly communicated to the china and might cause it to break. All large dishes should be fired in an upright position, it being the safest for them. Small plates and saucers can be conveniently fired in piles, separating one plate from another by a single stilt, the first plate resting either on a stilt placed on the bottom of the firing-pot or upon the iron itself. Large plates may be arranged round the sides of the pot, each supported by three or four stilts.

S. Y.—Carnation no. 1 when applied very thinly is similar to shrimp pink. It is used for pink poppies, chrysanthemums, pink geraniums, and so forth. It fires well, and is more reliable than the carmines, besides being entirely free from the purple tone which is so apt to spoil the lighter shades of the carmines nos. 1 and 2. Carnation no. 1 makes a charming background for white or pale yellow flowers and wine-colored carnations. It should be laid on with a large tinting brush, in sweeps about an inch in length, in all directions. Have the paint very thin, even letting the china show in some places to make it more delicate; it can be a little darker near the flowers or at the bottom of the dish. Thin the paint with lavender oil. Wet the brush first in turpentine and then pat it on a cloth, so that the paint will not run.

B. T.—To make "fat oil," pour a few drops of turpentine into a clean saucer; stand it where it will be free from

dust, but exposed to the air. The spirits will soon evaporate, leaving a thick oil. Add a little turpentine to this every three or four days, until enough of the oil has been obtained to fill a small bottle. Cork it tightly and stand away for future use; as it grows thick with age it must be used more sparingly. Do not try to evaporate the spirits by using artificial heat, such as standing the turpentine on a register or near a stove. It will never thicken that way; the natural heat of the room is what it requires. Fat oil is indispensable to the china painter, especially in the flower painting of the present day, where the colors are blended so skilfully, without a brush mark being seen, giving a soft effect charming to the eye. The paints are mixed with lavender oil instead of turpentine. Fat oil is used freely as a medium; the colors are laid on in thin washes, so that there is no danger of the oil causing them to blister.

## TO CLEAN AND REPAIR A PAINTING.

L. C. J.—Take the picture out of its frame, place it flat upon a table, face uppermost. Next provide two clean bottles



HINTS FOR UTILIZING A SUPERFLUOUS LIBRARY DOOR.

(See answer to F. S.)

and a quantity of raw cotton wool. Place in one bottle spirits of wine, reduce by adding one-fourth part of spirits of turpentine; shake well to mix thoroughly. Place in the other bottle spirits of turpentine alone. Having the picture lying flat upon a table before you, and in a good light, proceed by taking in the right hand a small tuft of the raw cotton wool, slightly wetted with the mixture from the first bottle, which must be well shaken each time a fresh supply is required to moisten the cotton. Then take another tuft of cotton in the left hand, slightly wetted with the spirits of turpentine from the second bottle. Commence to clean by lightly rubbing the figure with a circular motion with the tuft of cotton in the right hand, examining the cotton every minute or so to see that none of the color is being removed. When the figure is thoroughly cleaned, wipe it over lightly with the tuft of cotton held in the left hand and moistened with the spirits of turpentine alone. Repeat this process until the entire surface of the picture is quite clean. Care must be taken to change the cotton wool frequently, so that none but clean wool is brought in contact with the picture. When all the varnish has been removed, the picture should be quite clean, and it only needs to be

revarnished. The greatest possible care must be used in passing over the shadows in the picture, which are produced by very thin painting and glazing, and if the tuft of wool in the right hand should show the slightest appearance of color other than that of the varnish, which is usually of a faint yellow tint, the tuft of cotton in the left hand (moistened with the spirits of turpentine alone) should be applied at once, to prevent any further dislodgment of color. If the picture in question is faded in any degree, it may be restored by being exposed to a strong sunlight for two or three months, when it may be revarnished with safety.

## SUNDRY QUERIES ANSWERED.

F. J.—When painting roses, if they begin to wilt, the most effectual way to restore them is to plunge them into water up to the very blossom, and put them away into a cool room or refrigerator for half an hour until they are refreshed. It is not easy to replace them just as they were at first; but it is necessary to do so in order to go on with the study if it is partly painted, because the roses must be in the same relation to each other as at first, on account of the reflections and shadows.

U. L.—In painting on any coarse or open material, it is first necessary to fill the pores. When the painting is to be in water-colors, Chinese white is used as the filling material. It must be laid on thick, almost as it comes from the tube, with a small palette-knife. If you lift the material from the board from time to time as you work, the white pigment will not be likely to stick to the board. A perfectly safe plan is to place a sheet of thin oiled paper between your work and the board. American Chinese white is better for the purpose than the English, as it is more opaque and less gummy. The white ground must be quite hard and dry before painting on it.

L. H.—Your question is too wide a one to be answered in detail. There are hundreds of artist designers engaged mostly by lithographic firms to make designs for them, from "letter heads" to menu cards and calendars. To secure samples, you should apply to some of the firms publishing them—such as Henry Guggenheimer, 51 Beekman Street, and Butler & Kelley, 46 Beekman Street, New York. For "novelties," write to Heininger, Unger & Co., 375 Broadway, or Steiner, Davidson & Co., 547 Broadway. These firms would probably send you catalogues of their productions and also prices.

H. U.—A design of tulips such as you ask for is given in the Supplement this month. If repeated it will form a beautiful border for a portiere or any large piece. It is also quite complete in some of its parts. The centre circle, formed by the flower, leaves, and buds, will make a beautiful corner for a centre-piece. All four corners of the square may be alike, with the exception of a reverse, which is always prettier in opposite corners; or it will be effective and much less work to have the circle in diagonal corners with other groups from the design in the remaining corners and along the sides. A centre-piece to carry these tulips life-size, as in the drawing, should not be smaller than twenty-two inches square, and may be much larger.

J. M. S.—"Fau's Anatomy" has good plates, which may be had separately, colored or uncolored. The uncolored plates have been reproduced on a sufficiently large scale in Hartley's "Artistic Anatomy," which we consider the best manual on the subject. It may be had of the author, J. S. Hartley, 145 West 55th Street, New York.

A. E.—The Scovill & Adams Company, 423 Broome Street, New York, publish books giving information on the subject of making silver prints.

W. K.—Artists, as a rule, do not prepare their canvas, but buy it ready for painting. The preparation is tedious and requires experience. If it is not well done it will cause the painting to crack. The simplest method is as follows: Stretch the canvas firmly upon a wooden frame by tacking or lacing the edges with cord put through the selvage of the linen. First prepare a good, strong, clear glue, and while it is warm spread it very thinly and evenly over the canvas. A coating of white lead is now put thinly and smoothly over the glue, and when this is dry, a final coat of light, warm gray paint is spread evenly over the whole. Use white, yellow ochre, burnt sienna, and a very little black to produce the gray tone. Some manufacturers mix turpentine with the paint. This gives a dull finish, which is much liked by some.

[Many answers to correspondents unavoidably crowded out this month, by pressure of advertising, will be published next month.]

*The Gorham Manufacturing Company, Silversmiths, Broadway and Nineteenth Street, New York, are enabled to announce that they have completed, after several months of preparation, a choice collection of new and beautiful articles in Sterling Silver designed with especial reference to Easter-tide and as gifts for the approaching Spring Weddings. The collection will be placed on exhibition and sale in their art rooms (third floor), Tuesday, April the Second.*



